

SHEFFIELD OTHERWISE

Counter-Mapping the Living Heritage
of Diasporic & Queer Communities



BUDD Practice Engagement Report

Sheffield, UK 2022



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“Thinking otherwise is another way of thinking that runs counter to the great modernist narratives.

It locates its own inquiry in the very borders of systems of thought and reaches towards the possibility of non- Eurocentric models of thinking.”

- Abdulla, D, 2018 referring to Escobar, A., 2007

01 INTRODUCTION

The Living Heritage of Diasporic and Queer Communities

Project Summary

Sheffield Otherwise is a collaborative research-design project that proposes a counter mapping approach to reveal the living heritage of diaspora and queer communities in Sheffield that have been left out from official heritage narratives, urban policies and public space representations.

Through learning alliance, Sheffield Otherwise promotes the interaction of multiple actors, as learners, with multiple knowledges as a strategy to deal with the complexity of the production of space.

Project Partners

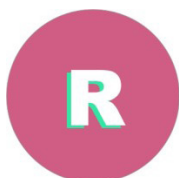
The project has been carefully co-developed through the following partners:



SADACCA is a multi-use space and inclusive association providing support to the African Caribbean community of Sheffield and district



GUT LEVEL is a queer-led DIY event space and collective that focuses on dance music, club culture and the surrounding communities.



RESOLVE is an interdisciplinary design collective combining architecture, engineering, tech and art to address social challenges.



BUDD is an MSc Programme at the Bartlett DPU that immerses students in the theory and practice of urban design and its role in building just cities and communities.

Project Aims

1. *To learn from diasporic and queer communities' legacies and stories to question traditional practices of urban design which often lacks understanding of the spatial heritage of diverse communities.*
2. *To challenge narratives about stigma by focusing on the living heritage of diaspora and queer communities around the continuities of systems of care, community connections, use and livelihoods, and memory*

Research Questions

Using a research based design approach, our guiding questions are:

- *How do we frame diasporic and queer geographies as living heritage?*
- *As a consequence, what type of socio spatial strategies for a just urban transformation to foster diasporic and queer communities' legacy can we imagine?*

The Living Heritage Framework

Official heritage sites, narratives and archives tend to reproduce hetero patriarchal and racist assumptions. In times of reckoning with racial justice and gendered oppressions, collectively documenting living heritage of diaspora and queer communities is central to make visible the continuation of communities' intangible connection to place, rather than the preservation of urban fabric for itself which is central to their claims for spatial justice.

The practice engagement project used the living heritage framework to guide the collective work. This framework derives from critical heritage studies that shifted the meaning of heritage from the idea of a homogeneous single identity toward a polyphony of values, and from

the idea of authoritative expertise to that of dissonance (Smith, 2006; Harvey, 2001; Emerick, 2014). This framework emphasises the community's connection with heritage and on heritage's intangible expressions and use, rather than on the tangible and material conservation or protection of the city fabric (Poulios, 2014).

We use the notion of living heritage to challenge the narrative about often stigmatised communities and places. Even though we use this notion we want to reframe it to question the modern colonial approach to heritage and adopt an approach from Critical Heritage studies. Transformative strategies in which communities are the initiators and drivers of urban development interventions rather than the objects of them, are central to the process of socio-spatial transformation under a living heritage approach.

As distinguished from a material and values-based approach to heritage conservation, the "living heritage approach concentrates on the community's original connection with heritage (continuity), and safeguards heritage within this connection" (Poulios, 2014: 5).

An Otherwise Approach

Sheffield Otherwise engages with three heterogeneous communities/spatialities:

Diasporic Geographies

Diasporic Geographies refer to fractured, simultaneous, and fragmented socio- temporalities of migratory trajectories of dispersion and relocation. The resultant geographic displacement of any group of people invokes spatial practices that create intimate relationships to place, enhance social connectedness and produce unique ideas of home.

Living Heritage Approach

We framed our engagement on a living heritage

approach to focus on the community's connection with space and defend and transform spaces through these connections. This project understands that communities are the drivers of urban development interventions rather than the objects of them.

Queer space(s)

Queer Spaces manifest as a collective lived experience. The queer production of space is the continuous action of refusing normative worlds to rethink and remap new connections between the body and the spaces in inhabits. It is the result of a relational practice and it becomes central to urban design to capture and consider queer experiences of the city (Warin, 2018).



Fig 1. DPU Living Heritage (Image Source: Dubian Monsalve, Mapa frágil de la esperanza)

02 PROJECT BACKGROUND

Methodological Approach

Counter-Mapping | Counter Narratives

By collectively documenting the living heritage of these communities, Sheffield Otherwise emphasises the continuation of communities' intangible connection to place, rather than the preservation of urban fabric for itself. Methodologically, Sheffield Otherwise proposes a counter mapping approach to help make visible broader relations of power and collaboration within communities and between communities and other urban actors. We chose this approach to challenge logics of ordering and fix geographies by documenting experiences, practices, and relations that are at the centre of the production of space.

Research-based design is an iterative process of systematic engagement with a core urban challenge guided by collective reflexivity and informed spatial imaginations. While discursively innovative, mainstream urban design theory, practice and pedagogy rarely

question their role in reinforcing normative relations that shape racialized and heteronormative societies. That is the set of normative and administrative practices of exclusion and oppression that create inequalities the discipline pledges to right. In this context, what are possibilities for emancipatory practices?

For new narratives and practices to emerge we need to unmake what we know, to look for radical approaches and practices that allows us to understand our responsibility, to reframe our stories, and to finally reconstruct histories. Urban Design practitioners urge to understand their responsibility in the reproduction of colonial, racial and heteronormative inequalities and the symbolic and physical violence it entails. Thus, working otherwise is an imperative to center the political agency of traditionally marginalised collectives to contribute shaping spatial imaginations for more just urban futures.



Fig. 2. Methodological Diagram (Image Source: BUDD 2022 OPE Organisers)

Research Framework

Project Thematics

The project has been developed through a focus on a group of thematic frames in order to trace and imagine living heritage:

IDENTITY & LIVELIHOODS

This theme looks at the politics of identity and the relations that people forge with place while continuously shaping the urban environment inhabiting.



Fig 3. Identity & Livelihoods
(Image Source; DPU & Gut Level)

COMMUNITY CONNECTEDNESS & COLLECTIVISM

This theme looks at the role of collectivism in the production, mobilisation and reproduction of knowledge and practices of traditionally marginalised communities and individuals.



Fig 5. Community Connectedness & Collectivism
(Image Source; DPU & Gut Level)

SOLIDARITY & SYSTEMS OF CARE

This theme looks at survival strategies that weaves the individual, social and political body and which understanding cannot be detached from structural inequity.



Fig 4. Solidarity & Systems of Care
(Image Source; DPU & Gut Level)

TRANS-LOCAL (HIS)TORIES & MEMORY

This theme looks at the role of trans-local (his)stories in the production, recognition, experience and transformation of spaces in diasporic geographies and DYI cultures.



Fig 6. Trans-Local Histories & Memory
(Image Source; DPU & Gut Level)

Site of Engagement

The Steel City

Sheffield, also named the 'Steel City', has been historically rooted to its industrial development. The city played a crucial role during the Industrial Revolution by gaining international reputation for metallurgy and steel making, becoming thus the country's industrial powerhouse during the 18th Century. After remaining active until the early 70's, Sheffield's fortune altered drastically because of the inflation and increasing competition, hampering the steel making and metallurgy industry of the city.

Given the unsuitable land for industrial developments on the urban edges, most of the industries were settled on the eastern part of the city. After the economic decline suffered in the mid twenties, the remaining ex-industrial areas have struggled to overcome such a crisis, remaining thus, deprived in terms of income and health compared to the "historically wealthier and cleaner west" (Mears, M, et al., 2019). Such strong west-east gradient in deprivation is very much present in the nowadays configuration of the city, and it traces the contours of a complex landscape from both sides of the economic dividing line halves (Taylor, 2019).

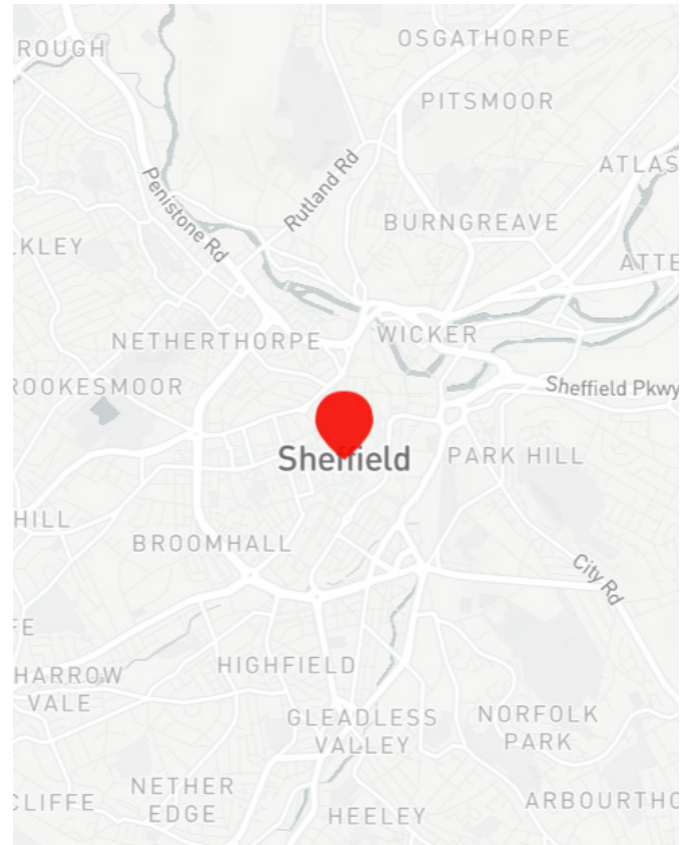


Fig 8. Map of Sheffield (Image Source: Mapbox/Google Maps)



1985



NOW

Fig 7. Growth and Densification of Sheffield (Image Source: Sheffield Urban Design and Planning)

Post Industrial City

After several decades of decline, Sheffield has experienced a strong revival of its economy, being considered as one of the fastest growing cities outside London. Enormous strides have been made lately in Sheffield to strengthen its social fabric, improve health systems and revitalise its urban areas. I

Even though the balance between less deprived and more deprived areas in Sheffield seems 'more equal' regarding other cities in the UK, there is a clear geographical barrier running north-west to south-east throughout the city (Fairness Sheffield Commission, 2012). Some areas in the south and west of the city lay as the 20% least deprived of the country, while more than 30% of Sheffield's population lives in the 20% most deprived areas in the UK, spread through the north-east of the city. As a result, such differentiation reinforces inequalities between different areas and groups of people.

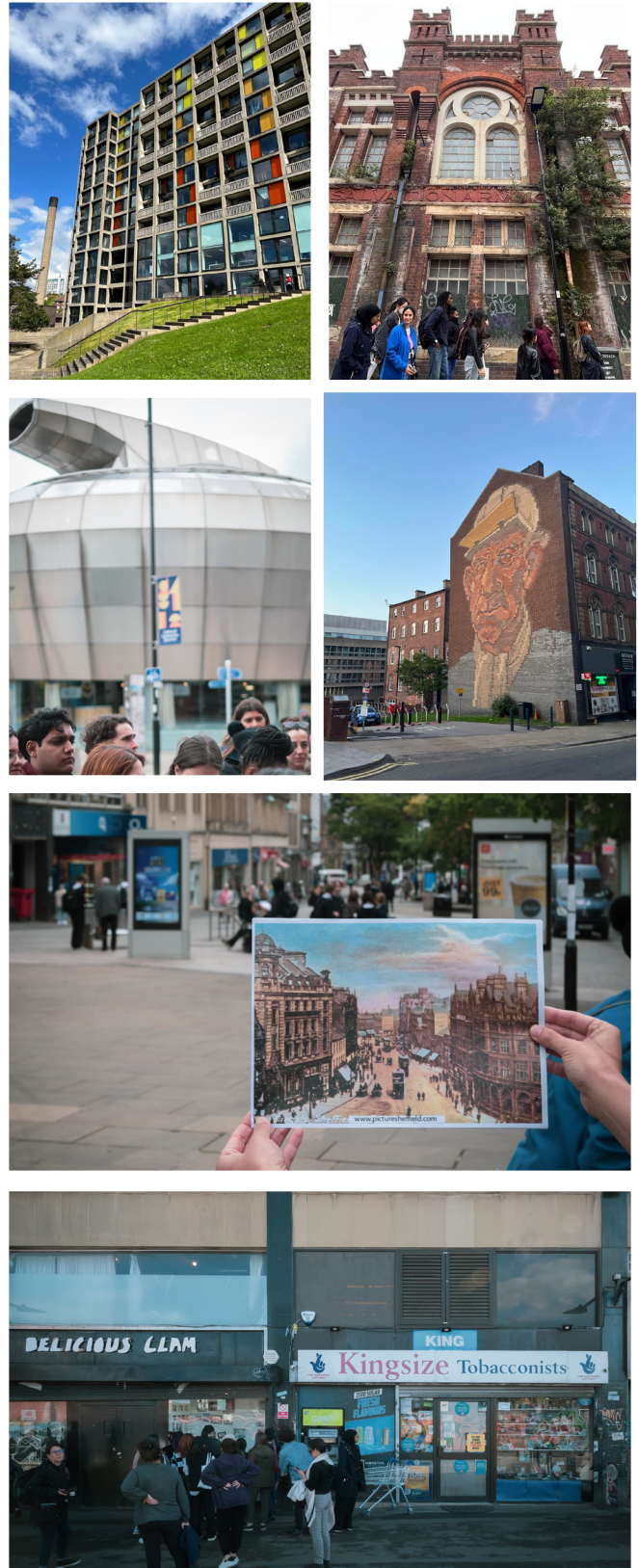


Fig 9. Various Sheffield Imagery (Image Source: Project Organisers)

0.3 PUBLIC ENGAGEMENT

Cross-Platform Inclusion Model

Several public events were arranged with stakeholders and project partners across Sheffield. These events were open to the wider public and were moments of listening, sharing and expanding the ideas of the project. Some of these events invited local artists, poets and story tellers while others were developed as moments of sharing the project process and engagement with the cross-stakeholder team; these included Sheffield Hallam University and their Urban Ark Project Team.

The process of the project was made public through live social media documentation and a daily blog that is accessible on <https://sheffieldotherwise.wordpress.com/>



Fig 10. Public Events Posters (Image Source: Project Organisers)

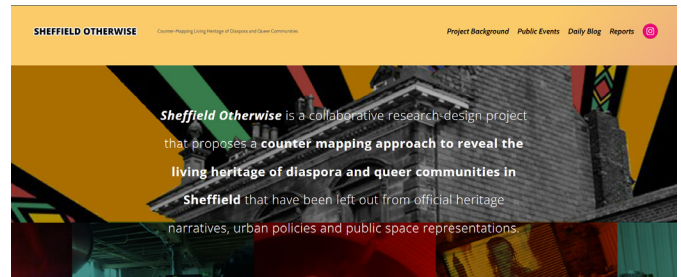


Fig 13. Website Landing Page (Image Source: Project Organisers)

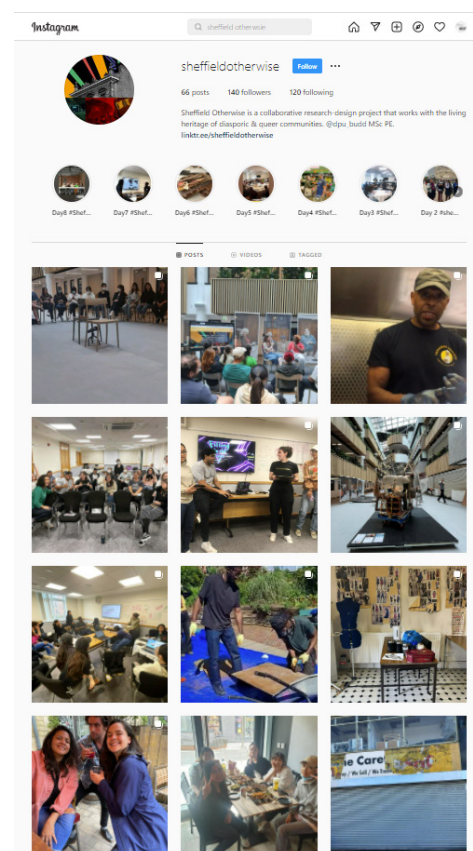


Fig 12. Instagram Account (Image Source: Project Organisers)



Fig 11. Daily Blog Archive (Image Source: Project Organisers)

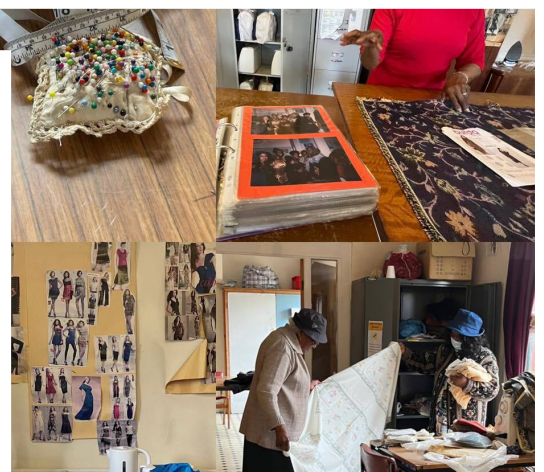


Fig 14. Site Visit Photos (Image Source: Project Organisers)

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01

LIVELIHOODS & IDENTITY



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Filling in the Gaps



Abstract

How does the perception of sound support the continuity of Queer/DIY practices? Using the lens of identity and livelihoods as a thematic grounding we make use of sound as a mechanism to challenge and illustrate the deficiencies of safe spaces that exist within Sheffield for Queer communities. The methodologies of engagement with the partner and cognitive mapping were implemented to answer Gut Level's needs in space and possible financial strategies for their practice to continue.

Nowadays, the community faces challenges in acquiring secure tenancy and this limits their ability to create long-term employment opportunities. As urban planners we aim to re imagine the systems that shape the city and

propose four strategies that build on Gut Level's living heritage of practices to find new spaces that are autonomous, affordable, and accessible to develop further income streams.

Starting from a sonic guide, we allow for the interaction between people and the city to form an illustration of the value of Queer and DIY spaces where the city sees none. We use accessibility and affordability to bring understanding on how Queer bodies are made to fill in the gaps and illustrate the need to create directed support to ensure continuity of practice. Our goal is to recognize and disseminate this heritage throughout the city to keep on building the nurturing, caring and creative



Fig 1. Conceptual Diagram (Source: Authors)

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1.1 INTRODUCTION

Do it Yourself Soundscapes

Our working group focuses on the themes of identity and livelihoods of Queer spaces in Sheffield and partners with Gut Level that identifies itself as a Queer DIY club in Sheffield. Gut Level is a community and DIY event space focused on a shared passion for dance music and creativity. Their activities, which are mostly focused on club events and workshops, provide a platform for those that are under-represented in the music industry, such as Queer/LGBTQI+, women, and non-binary persons.

As they mentioned on their website, *"The space was founded in response to the lack of financially accessible, Queer-friendly, late-night venues in Sheffield."* They aim to build a socialist, ethical, inclusive, and safe space that shows mutual respect to all members and Queer people. Moreover, DIY is part half of their core spirit, Gut Level aspires to build a community where people can share skills and encourage and inspire one another. Here the spirit of DIY for Gut Level and other Queer communities means that --- do it for yourself, provide for yourself, not for profit, but for the community. As one of their founders said, *"When we got together and we were writing down our aims and vision, we realized that being a social enterprise – skills-building, skill-sharing, community-led events – is half of what we want to do with Gut Level."*

However, the gentrification in formerly industrial edges of the city and lack of stable financial support has made it hard to find a secure permanent space and maintain their practices. It has become much harder for Gut Level to focus on creating inclusive spaces and actualization through community and DIY spirit after the pandemic and subsequent lock downs though Gut Level and Queer people being locked out of space of change and living in the gap. They lack autonomy in space, making it more difficult to carry out their safe space ethics and limiting community participation. This limitation of activities further led to the difficulties of generating enough income to ensure long-term sustainability and continuity. Therefore, space for Gut Level in a physical way means a secure place that is financially affordable and physically accessible for Queer community that may not feel comfortable in other settings to have their DIY activities and community events.

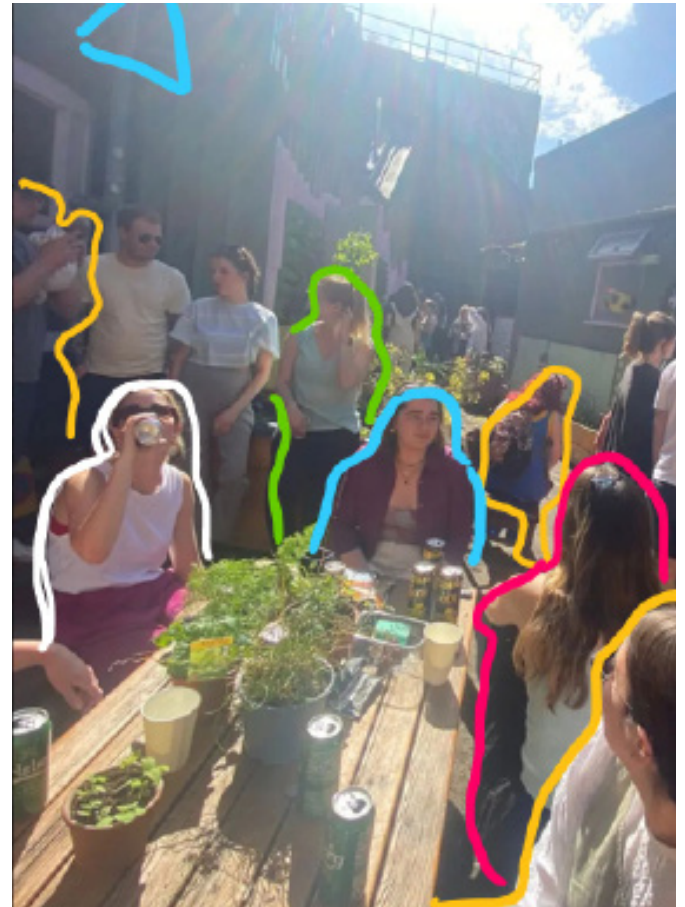


Fig 2. Image from the Gut Level Space (Source: Authors)

With an autonomous physical place, they would have the possibility to create ties to the larger communities of Sheffield, thus allowing for the formation and growth of broader friendships, creative cooperations, access to equipment and skills, and the platforming of marginalized individuals.

Therefore, the objective of our work is to understand the limitations affecting the spatial possibilities of Gut Level and similar Queer spaces in Sheffield by using sound as a tool to research, support, and seek opportunities for their identity and livelihood. Lastly, through this report, we would like to create a soundscape as an archive of community generating activities and their interconnectedness with other stakeholder in the city. Also, we will draw attention to existing limitations of space and co-create a set of strategies that will open new funding opportunities while allowing new relationships with new stakeholders to give way to possible greater opportunities to make a sound together.

1.2 CONCEPTUAL FRAMEWORK & DESIGN RESEARCH QUESTIONS

Taking up Space

In this chapter, we explore Sheffield's daytime and nighttime dynamics and how communities like Gut Level are necessary to foster safe spaces and practices in the city.

The 1980s saw a sudden decrease in Sheffield's industries, leading to a thriving underground scene that started to take up more space in the urban landscape. Born out of necessity, these spaces have often been characterized as hidden or transitory spaces which, once gone, leave few traces behind (Brownson, 2022). Gut Level is part of this new generation, limited by the lack of powerful contacts or resources to open new spaces on new terms. Demand for such sites is not decreasing. What is decreasing is, their ability to compete on commercial terms in an urban environment utterly committed to profit (Walters, 2018).

Our goal in this research is to frame the self termed Queer practices, like the ones taking place at Gut Level, as living heritage. Where a community can be characterized by a sense of belonging and solidarity, where they have

“Which limitations exist in Queer spaces that affect the accessibility and continuity

the ability to anchor “home” through their memory, their knowledge, and their practices of care (Higa, 2022). Therefore, we start our question with: ***“Which limitations exist in Queer spaces that affect the accessibility and continuity of their practices?”***

Through this question we want to understand the limitations affecting the spatial possibilities of Gut Level based on our research. We set out to apply Queer theory to planning as a strategy to deconstruct the hetero-normative (and non-normative) which shape the urban form. “This means using the notion of ‘Queer Space’ as an ontological tool to inform an alternative ‘Queer Approach’ one that is inseparable from feminist, materialist, post-colonial and critical race theories.” (Wane, 2020).

Through continuous exchanges with our partners, we sought to understand the systemic and relational perspectives of Queer culture and their DIY counter cultural spaces. We were interested in analyzing the processes that kept alive the operations of Queer Culture as they are often disregarded in urban planning - although they are the ones who ultimately shape the landscapes we inhabit. Critical sound analysis has become a tool that we intended to use to understand what emotions exist in the urban landscape, and the geographical constitution of social life (Anderson, 2004, Duffy and Waitt, 2011, Leyshon et al., 1998, Smith, 2000, Wood et al., 2007).

Sound provides our research with a means of focusing on the relationality of social-spatial everyday life that is simultaneously structured by conscious thought and discursive practice, and non-conscious, visceral responses. The politics of noise in Sheffield acts as a centripetal force, pushing minorities to vulnerable gaps in the city. Such “transgressions” can be understood as a biopolitics of “sensible citizenship” that emerges within, as a means of managing a changing regime of capitalist accumulation.

We have used the above theoretical framework to better understand the possibilities of framing practices of “sound” as a living heritage for communities such as

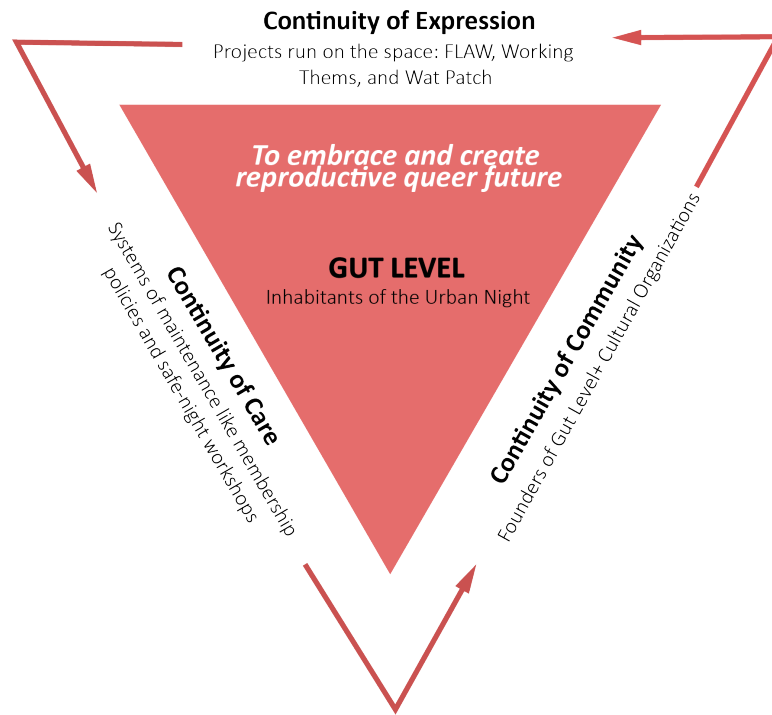


Fig 3. Diagram framing living heritage by group members (Source: Authors)

Gut Level. We understand that continuity is a crucial factor to emphasize the community's values, as well as recognizing that change is inevitable, in order to advocate for the long-term care of their heritage and bring reciprocal benefits. Gut Level and other cultural organizations function as community connectors, where their cultural expressions and their systems of care/maintenance (membership policy, club ethics) create and maintain the reproductive and continuing heritage of Queer space.

Living heritage concerns the relationships between people and place as opposed to places in and of themselves, emphasizing in other words their social value. An example is the way places exert influence over cultural practices made and performed there, while practice, in turn, shapes the character of a place, contributing to heritage and identity (Schofield & Wright, 2020). It is important to highlight the DIY ethos of these practices, and how they open to a more complex understanding of space.

Their practices are born out of the necessity for space, in particular safe space, where they can continue their practices of community making as well as empowerment through spaces of co-production. Therefore, we decided to refine our question, and implement DIY values in our collaborative research practices. Thus, we produce our final research question, *"How does the perception of*

"How does the perception of sound support the continuity of Queer/DIY practices?"

sound support the continuity of Queer/DIY practices?"

Sound becomes the medium on which we transform the gaps into spaces of possibilities for marginalized communities, this means we did not use sound for the sake of sound but instead understand how sound affects people and even the city itself.

1.3 METHODOLOGY

Towards Collective Learning

Our research has been framed as a non-extractive methodology, where we recognize the local community as the creator of their own critical knowledge, their own being, and the ultimate responsible for how they would like to intervene in the world. Our goal is to become researchers who “is not obsessed with originality and authorship... [who] will never preach all by herself from the top of the mountain... [but will] work on the world’s plains and hills while actively participating in relevant conversations and practices” (Santos, 2018).

We aim to engage with individuals with the utmost respect, where we understand the importance of the diverse ways, they would like to engage in the research environment we have created. To capture not just the data but also the context associated with it. We set our research based on all the different approaches to the environment, in terms of maintenance, activity, safety, and sound as well as the goals of Gut Level. Namely the ability to procure further funding and continue providing spaces that are safe and provide opportunities to share skills and resources. Some of our starting questions were:

- *What are the practices in space?*
- *Who are the institutions that are damaging these practices?*
- *How can we work towards Gut Level’s goals?*

Why Sound?

Such analysis usually takes the form of what Braidotti (2002) calls a ‘posthuman’ perspective to conceive of the interweaving human and non-human forces to conceive of subjectivities and place. Gut Level’s connection to sound is powerful, where it becomes a material and expressive force that floods space. We believe it is also important to examine the response to those sounds, their interaction with movement and the body’s spatial boundaries. The result, we hope, is a methodological approach that sits well with the potential of video/audio recordings in combination with more established content and ethnographic narrative analysis as means of attending to sonic dimensions of socio-political-spatial life. Sound is also incredibly linked the identity of Gut Level and the people who frequent it, with music and sound being a mechanism of community making.

1. “Soundwalk” + Soundscapes

We were inspired by Schafer’s definition of soundscape as that which configures the sonic as a background to everyday life. However, we would like to expand on this by incorporating the complex and dynamic ways in which we are connected through sound to both human and non-human elements of daily life.

We began by performing a “soundwalk” to orient us to the locale. A walk allowed us to explore how sound operates as an organizing force that may help categorize, order, and differentiate between places (Atkinson, 2011). After creating the base of our soundscape, we set out to create sonic maps of members of the community.

2. Cognitive Mapping

During our stay we were looking forward to attending one of Gut Level’s well-known DJ workshops where we could formally meet the rest of the community and understand the ins and outs of this operation. Before the event we talked with the members at Gut Level and explained the reasons why we wanted to interview members and had them create cognitive mappings with us during the event. We were careful to not use the words “cognitive mapping” but explained the exercise as an informal interview where participants were invited to draw how they experienced space through sounds. This allowed us to understand the role Gut Level played but also create a greater understanding of what people needed from Gut Level.

During the exercise we managed to interview ten individuals, who very kindly shared their stories on how they managed to arrive in the space. Here we got a better understanding on what “forces” led them to this Queer Space: friends, events, music, and more importantly their need for safe space were some of the most common answers we got from the different questions. Our “maps” became icons or representation of certain experiences that led them to the event that night. The transcripts of the conversations and the drawings became visceral sonic mappings, where participants guided us through their bodily sensations, moods or felt relations that could not easily be translated into written words or defined paths

3. Feedback from the Community

After discussing with partners, we realized the importance of understanding the ecology of sounds evolving Gut Level as a community around how its experience affected the social, economic, and political implications of their practices. What such sonic representations of experience offer is a way to capture how feeling, emotion and affect shape and communicate both who we are and how we interact. The emotions and affect generated have 'the potential to reconfigure listeners' relationships to place, to open new modes of attention and movement, and in so doing to rework places' (Gallagher, 2015), allowing people to listen in and through the situated body. We also gain a better understanding of how noise is represented in urban planning as the embodiment of capitalism's inner contradiction: between needing to promote commercial activities and needing to control the noisy externalities to those "alternative" activities that will not align to the norm.

This exercise would provide us with insights to the uncertain and ever-shifting visceral responses that shape orientations, identifications, choices, social interactions, as well as human and non-human relations that configure everyday life. In this way, how people listen in and through the situated body may provide insights to the uncertain and ever-shifting visceral responses that shape orientations, identifications, choices, social interactions, as well as human and non-human relations that configure everyday life.

4. Creation of Sonic Guide

The map is conceived alongside the openness of performance, whereas the tracing always involves an alleged "competence." These ideas correspond in many ways to the musical score, mapping provides an indication as to terrain that is to be travelled, yet the ways in which this comes into being is open to possibilities. While mapping may produce an object, the map captures the multiple ways of the unfolding of time-space.

We decided that the best way to continue with our research and to tackle the necessities of our partner was to create a 'Sonic Guide of Sheffield' and situate their practices as sound and get feedback from the public in order to better understand their reaction towards Gut Level. This also forms the base of our data collection that will allow Gut Level to illustrate the scale of their impact when aiming to engage prospective partners and find additional funding avenues in the future. To leverage the increased accessibility of the online space we used cognitive mappings and sound data captured to develop the framework for a dynamic online forum, in the shape of a website, that would allow for members of the Queer community to populate the sonic guide of Sheffield and the surrounding areas. Allowing them to map the relevance of spaces or lack thereof in the city.

With a focus on the perception of sound by people using the comparative of sound vs noise, this also can be used to develop a list of suggestions for Gut Level when they are trying to identify new spaces for themselves.

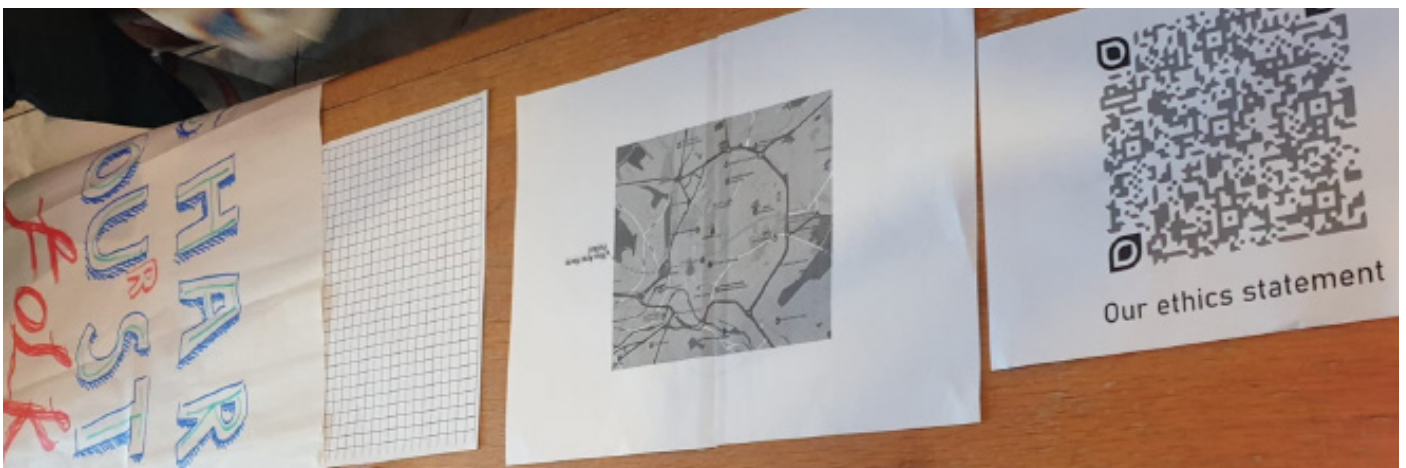


Fig 4. Image of our Working Space for the Cognitive Mapping Exercise by Group Members (Source: Authors)



Connection

Making visible the silence of practices beyond gut level

Sou
Perce

Democratizing data

Methodology



Fig 5. Diagram explaining our next steps into curating a Methodology by group members (Source: Authors)

1.4 CASE CONTEXT

The Underground Scene

The timeline presented in Fig 7 on pg 29 shows the impact Queer spaces have had on the multiple layers of time and space in the history of the steel city. It covers the changes and developments in Sheffield from the mid last century to the present day looking at three aspects: urban transformation, Queer history, and the rise of Gut Level.

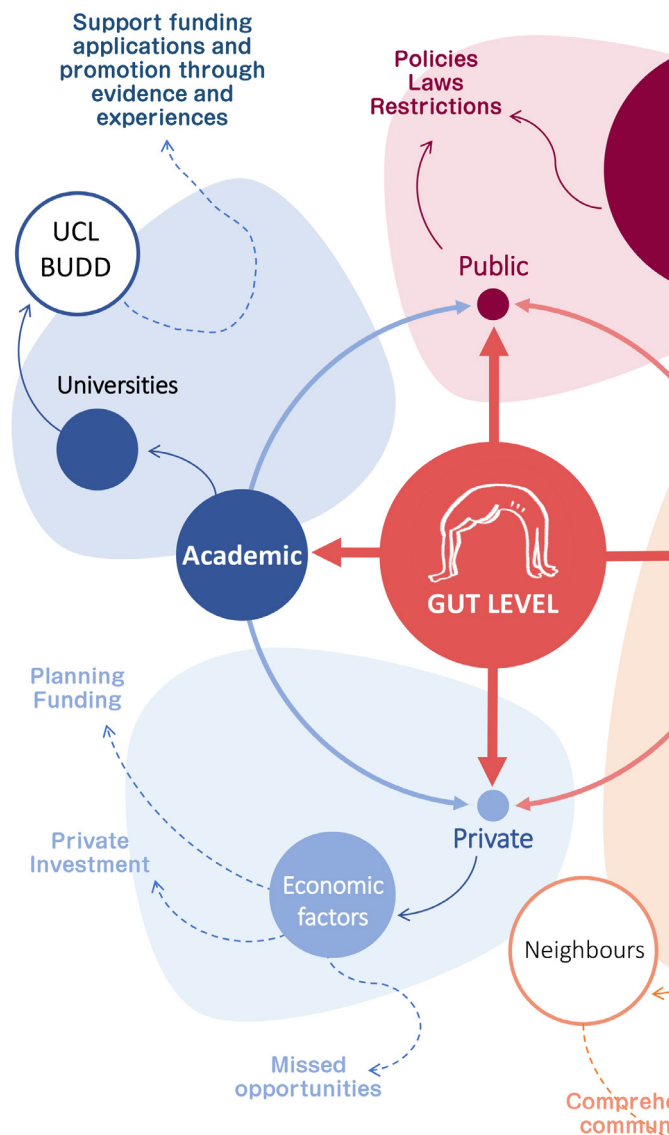
Between the Industrial Revolution and the decline of the steel industry in the 1980s, the identity and livelihood conditions of Sheffielders were related to changes in the steelworks, factories, and associated housing for workers. During the 1960s, several LGBTQI+ groups were established in the north of England, led by Manchester. More Queer groups were formed in the 1970s in defiance of a series of neoliberal policies and provisions (to restrict the activities of local marginalised groups) introduced by the new British central government.

Because of policy changes and a disorienting period of urban transformation in Sheffield, the middle class and above fled the noise and pollution of the factories and congregated in the west, especially in the areas bordering the Peak District; while groups living near old industrial heritage faced the challenges of poverty, unemployment, and displacement. The DIY culture that arose from rebellious punk music venues was also influencing the LGBTQI+ people during the same period. In the 1980s, more female Queer groups spoke out for their power as can be seen in Fig 8 on pg 31.

The Millennium saw the start of a rapid transformation of the city of Sheffield, with major infrastructure, commercial premises and transport systems going into construction, accompanied by large debts. In the early 21st century, policies became more inclusive of the LGBTQI+ community and many Queer friendly bars and venues opened. However, these remembered Queer spaces often disappeared due to financial issues or urban regeneration plans. The gentrification of the industrial heritage in Sheffield is gradually reducing the physical space in which marginalized groups can live. It is difficult for them to carve out a place of their own in the city center where they can see the future.

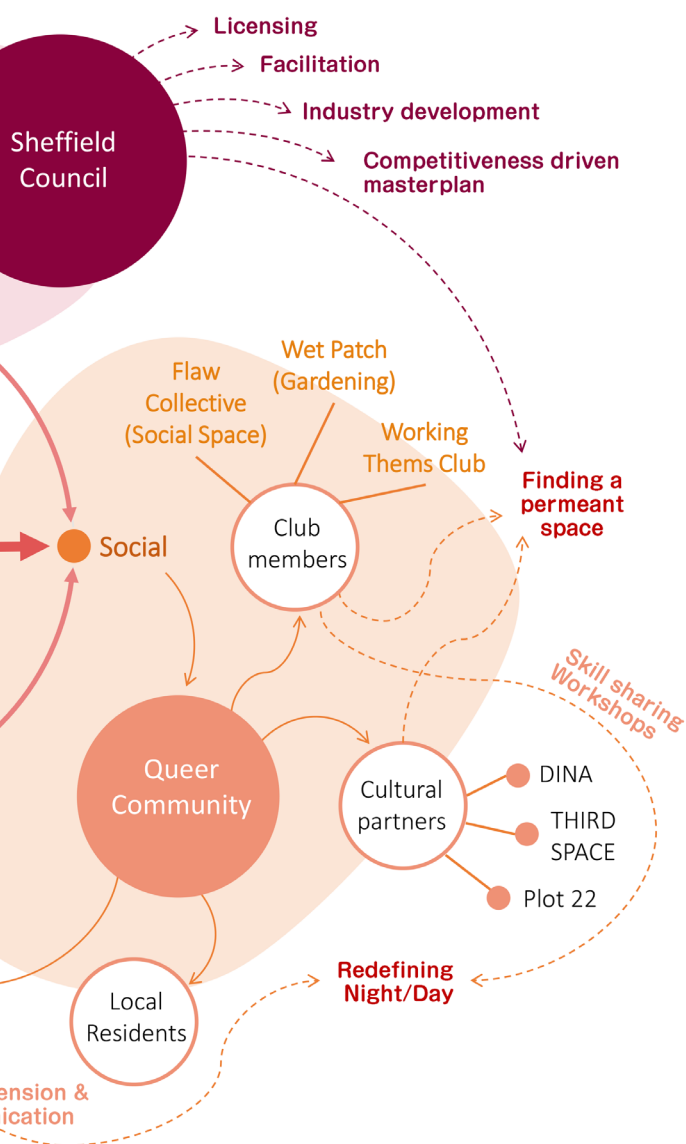
Building from the time line in Fig 7 on pg 29 we also created a map of "lost" spaces in the city. Here we have expanded upon the development on Queer practices in the city and have identified three types of space: Queer historical spaces, Queer emblematic spaces and lost spaces as seen in Fig 8 on pg 31.

Organizations such as CADs have historically managed various sites across the city, allowing up and coming art and culture collectives to operate in viable spaces.



As the city keeps developing, CADs lose properties to manage, minimizing the continuity of alternative practices. Contrary to other councils, the local Sheffield Council owns very little space in the city, making it difficult to connect collectives to affordable meanwhile-use spaces for their activity. Throughout the recent pandemic, local Queer groups in Sheffield organised a range of online events to record stories and connect during these tough times. More recently members of the community have started

to attend to DIY events and venues that display emerging and underground talent. Gut Level have faced many barriers when trying to conceive these events. After securing a space in the city they must undergo extensive renovations to ensure the public safety and to be granted a license event from the council. Most of these expenses must be covered by the collectives. Now organisations are running their spaces in a private manner, and together with other groups are trying to establish conversations with the council about the lack of available space in the city and lobby for a change in the way rent and leases are created for these collectives.



To better understand the systemic forces in space we have drawn an actor map "Fig 6. Gut Level Actor Map (Source: Authors)" on pg 27 to indicate the connection between the roles and organizations associated with Gut Level. It divides the content into four main sections: public perspective, social perspective, private perspective, and academic perspective. As mentioned before, for many Queer groups there is no other alternative. The DIY approach as a response to the lack of care in the city, for people to be able to self-actualize, they need to be given space to reflect in the city, creating a network of shared and safe spaces. This current network shows the interdependence between the different levels of governance and the economy of cultural collectives, how restrictive policies makes it difficult to continue creating useful and necessary practices in Sheffield.

We believe, these relative stakeholders in the diagram of "Fig 6. Gut Level Actor Map (Source: Authors)" on pg 27 (e.g., local government, Queer communities, club members, university development planning departments, investors, etc.) are a key part of making their experiences shareable with each other in order to find sustainable development approaches in a cross-sectoral exchange and collaborative manner. In addition, as collaborators we aim to leverage on this academic evidence so our partners can have evidence and pertinent documents to benefit from future funding opportunities as well as potential collaborations with some of the relevant stakeholders.

Fig 6. Gut Level Actor Map (Source: Authors)

GUT LEVEL & DIY CULTURE

DIY as a culture has its roots in the punk movement of the **1970s**.



In **1982**, industrial music and art in Sheffield's de-industrialized society, along with the DIY attitude of punk, represented dystopian futurism (Petty, 2016).

QUEER HISTORY

In **1964**, over the Pennines in Manchester, LGBT activists founded the Campaign for Homosexual Equality (CHE), one of the first and largest public campaigns for legal and social equality for LGBT people (Brownson, 2022).

By **1972**, Sheffield had established a branch of the Campaign for Homosexual Equality (CHE), an organisation that engaged in dialogue with local agencies and queer groups to understand needs, provide services and organise campaigns. (Brownson, 2022).



In **1975** the CHE held its third annual conference in Sheffield, and local and regional activists brought their fight to that age-old site of civil disobedience, Barker's Pool.

By the 1980s, a number of women in Sheffield's LGBTQ+ community felt increasingly ostracised by the masculine scene.

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URBAN TRANSFORMATION IN SHEFFIELD

From **1950s**, as the steel industry was upgraded and transformed, the city also began to consider its transformation, with many slums being knocked down and replaced by housing schemes such as **Park Hill**, and large areas of the city centre being cleared to make way for a new road system.



The steel crisis hit in the **1970s**, with the destruction of Britain's old industrial centres caused by open-ended neoliberal economic policies.

By the **1980s**, whole industries began to fall down, leaving large areas of ruin and pollution in the cities, unemployment rose and the population declined.

In **1990**, the **Meadowhall** Shopping Centre was built on the site of a former steelworks.



When the city hosted the **1991** World University Games, new sports venues and buildings such as the Sheffield Arena were built. The city council tried to change the image of the city by building a new transport system, which opened in **1994**, and investing in infrastructure.

Members grew up with the sounds of countryside and old industrial buildings and were profoundly influenced by Sheffield's DIY culture and music venues.

...me to Sheffield, Lesbian Capital of the placard attached to a South Yorkshire ...ry sign, part of the Sheffield Lesbians ...the Clause demo, 8 April 1988.



...out the 1970s and 80s, Margaret ...r's Conservative government, ...ed by the right-wing media, launched ...aign to suppress LGBT people, black ...people of colour and other ...alised groups.

In August 2019, noise complaints forced Gut Level, a new club space in Attercliffe, to cancel all activities before it could be launched. It is located in a heavy industrial area and is not close to any residential properties (Gregory, 2019).

Moved to a Grade II listed former cutlery factory on Snow Lane, Shalesmore.

Section 28, a law prohibiting local authorities from 'promoting homosexuality', was repealed in 2003, amidst severe cuts to community funding. The impact of this policy on the queer community is still felt today.

In 2018, Sheffield's queer historians founded Steel City Queer History to collect and disseminate the stories. In 2019, they published 'A DIY guide to the queer history of Sheffield' and, together with Sheffield Museum, organised an exhibition on LGBTQ+ life called Proud! (Donnelly, 2022).

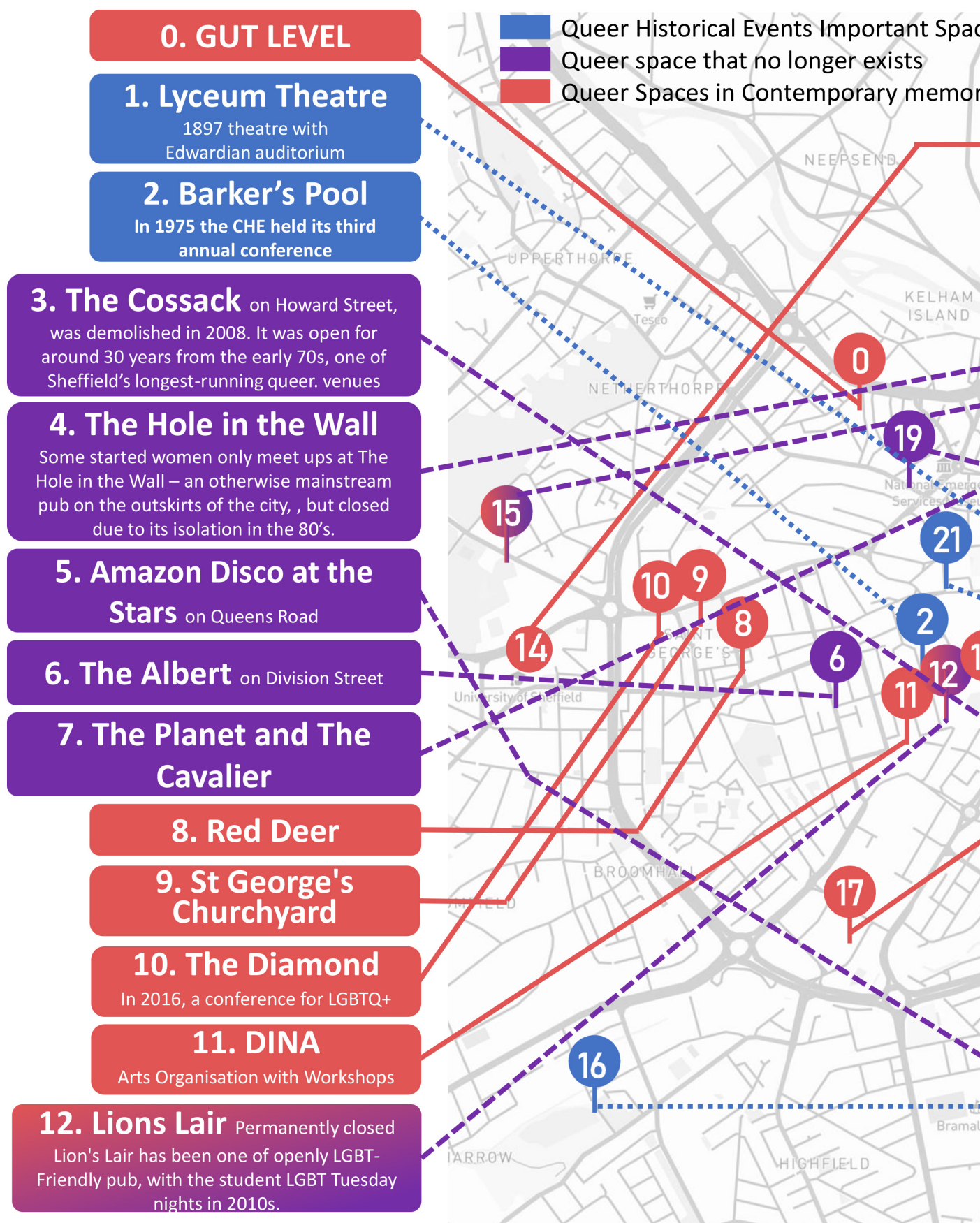


The first Sheffield Pride Parade and Festival was held in 2008 at Shallow Cemetery Park (The Star, 2021).

During lockdown they established an online project, 'Our Steel City'. Via our website, LGBTQ+ people are invited to add the stories of their own past, and to share these stories on the Sheffield map (Donnelly, 2022).



Fig 7. Timeline of events affecting Queer Spaces in Sheffield (Source: Authors)



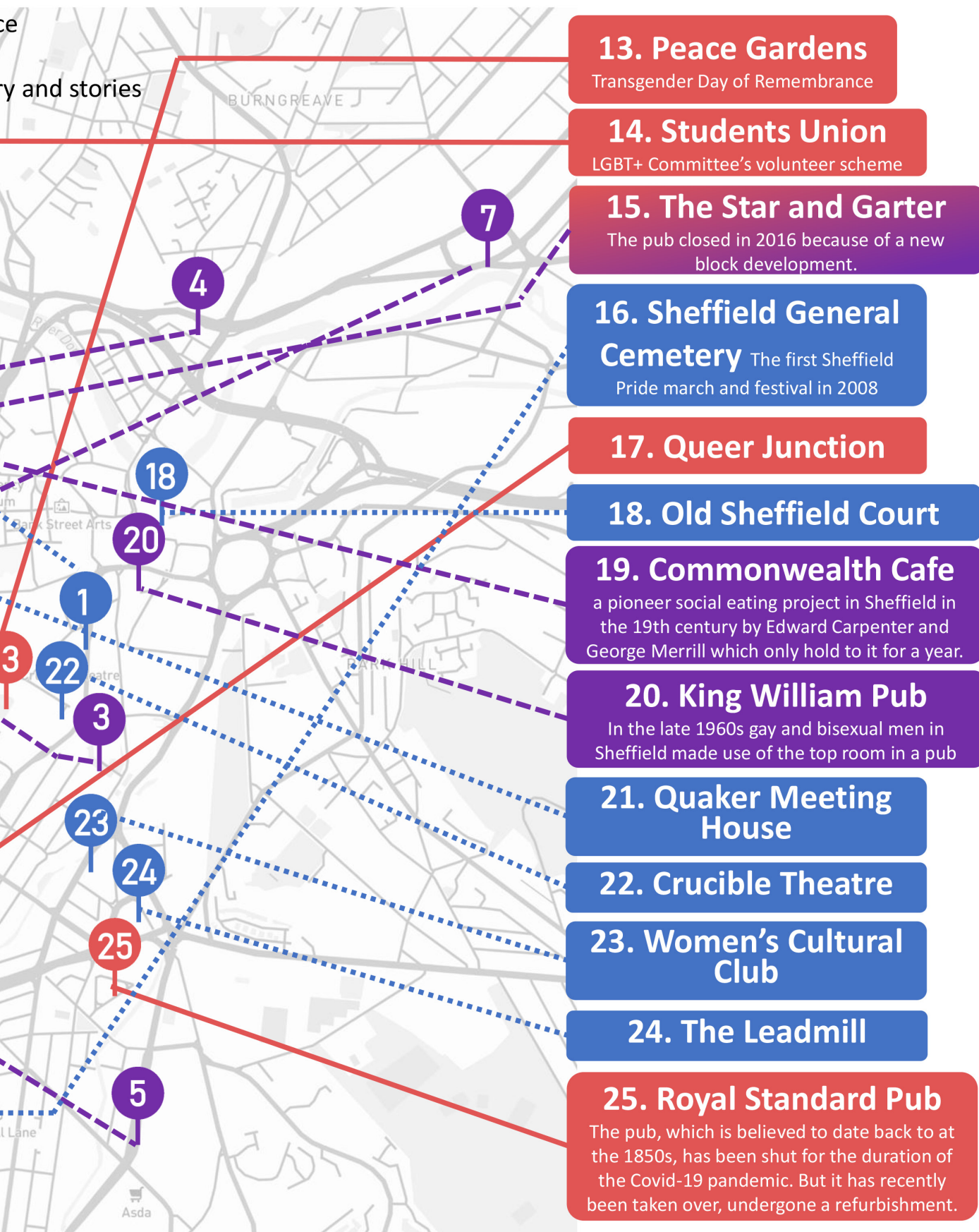


Fig 8. Map of Queer Layers in Sheffield by group members (Source: Authors)

1.5 STRATEGY

Our Vision

Our strategies are based on the natural development of our methodological framework. Its main direction was taken from the engagement with the partner and the cognitive mapping responses which formed a base data set. This data set allowed us to conceptualize an understanding of the current characteristics of Queer spaces in Sheffield as they exist today with Gut Level members.

With this understanding, we were able to focus more directly on Gut Level's goals and how those would change in the future by the general trend of urban development.

This co-developed vision allowed us to create a set of principles that focused not only on the thematic areas of identity and livelihoods but also on the strategic responses that over time could be used as interventions that present as both a social and economic consideration of the future.

***“ This is not
for personal
gain, but to
do something
for the
community.”***

- Gut Level Community Member

OUR VISION

Our vision is to illustrate the way in which urban development in Sheffield has created developmental gaps in the city, using the lens of sound to show how the dichotomy of perception is negatively affecting the continuity of queer/DIY practices.

This vision is based on the understanding that community practices such as DIY have risen to prominence out of necessity due to a lack of accessible spaces for minority communities. With DIY functioning as a mechanism for resource sharing and skill sharing in opposition to the prevailing capitalist moral geography. Sound is used as mechanism to capture not simply the experiences of people but the intimate relationships that exist within systems of care and empowerment, capturing the context of the city in a way that allows us to show the value of DIY spaces that also affect public space within Sheffield.

PRINCIPLES

Accessibility

Guideline 1

To ensure that the spirit of organisations like Gut Level that aim to ensure that the queer spaces are ones that can be engaged without significant spatial or social barriers to entry – in the face of spaces to that don't provide frameworks for safe spaces.

To conduct interviews to assess the way in which individuals' trajectories engage the city in relation to sound and places.

Affordability

Guideline 2

To allow for individuals to divest from existing capitalist spatial practices that limit their ability to access systems of care particularly as a minority community and allow for sharing of skills and resources to facilitate greater access to sustainable livelihoods.

To create a comparative between existing spaces and Gut Level engaging the definitions of DIY & safe space to illustrate the value to the community

Continuity

Guideline 3

To show the value of not-for-profit community spaces that use the spirit of DIY to ensure a level of personal actualisation while building on the city's history of DIY practices. Illustrating the deep connections that Gut Level and other Queer spaces offer and illustrate how they can be made sustainable by directed support.

To analyse the factors disrupting continuity of practice relating to renting of space.

Strategy 1

Sonic Layering

To gain an insight as to how these problems can be relayed to the city of Sheffield to allow for greater responsive or collaboration between queer spaces.

Strategy 2

Possibilities of Space

To achieve engagement with the city to facilitate greater collaboration and possibly support to increase the affordability of gut levels practices

Strategy 3

Economic Support

To contribute to greater access to the creation of livelihoods using municipal or private support and shift the urban development in Sheffield to be more inclusive.

Strategy 4

Queering the City

To gain recognition of social value added and use data collected to show vested interest in queer/DIY spaces

Fig 9. Co-Developed Project Vision & Principles (Source: Authors)

1.5 STRATEGY 1

Sonic Layering

This strategy is about expanding the principles from the previous cognitive and sound mapping exercise to allow for us to engage the unique positionality of Queer bodies in relation to sound. Building on the existing physical connections that have been created by DIY and Queer spaces into the digital realm. Extending the methodological frameworks, we previously analysed to create a collectivist response to the way urban development has made people feel welcomed or unwelcome.

During our Practice Engagement we were faced with limitations in terms of acquiring more sensible data

that would help us analyze the reactions of the public towards Gut Level practices.

We drew inspiration from our partners' digital ecosystem where they can reach a larger audience and actualize themselves with their own voices. To canalize a bigger database, we would like to capitalize on the digital presence of Queer practices. We hope that our digital design proposal can have impacts on the physical spaces Gut Level would like to appropriate in the future through their practices. This can enable the sonic map to become a tool to recalibrate spatial transformations to create a more inclusive Sheffield.

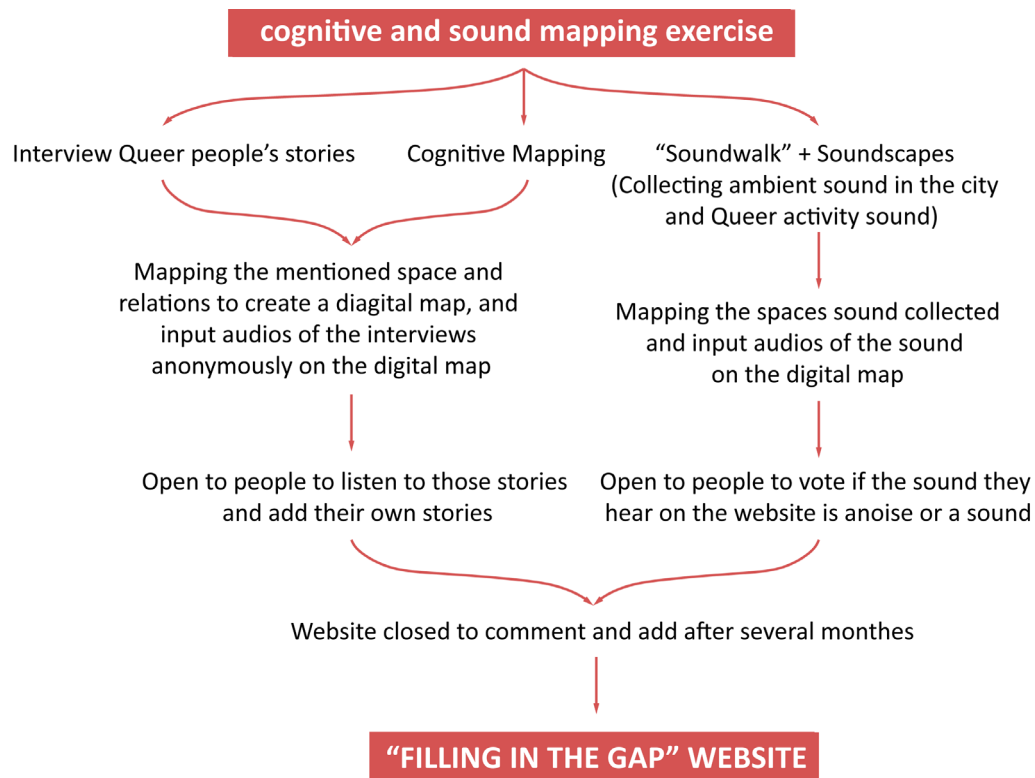


Fig 10. Diagram: From Methodology to Data Curation (Source: Authors)

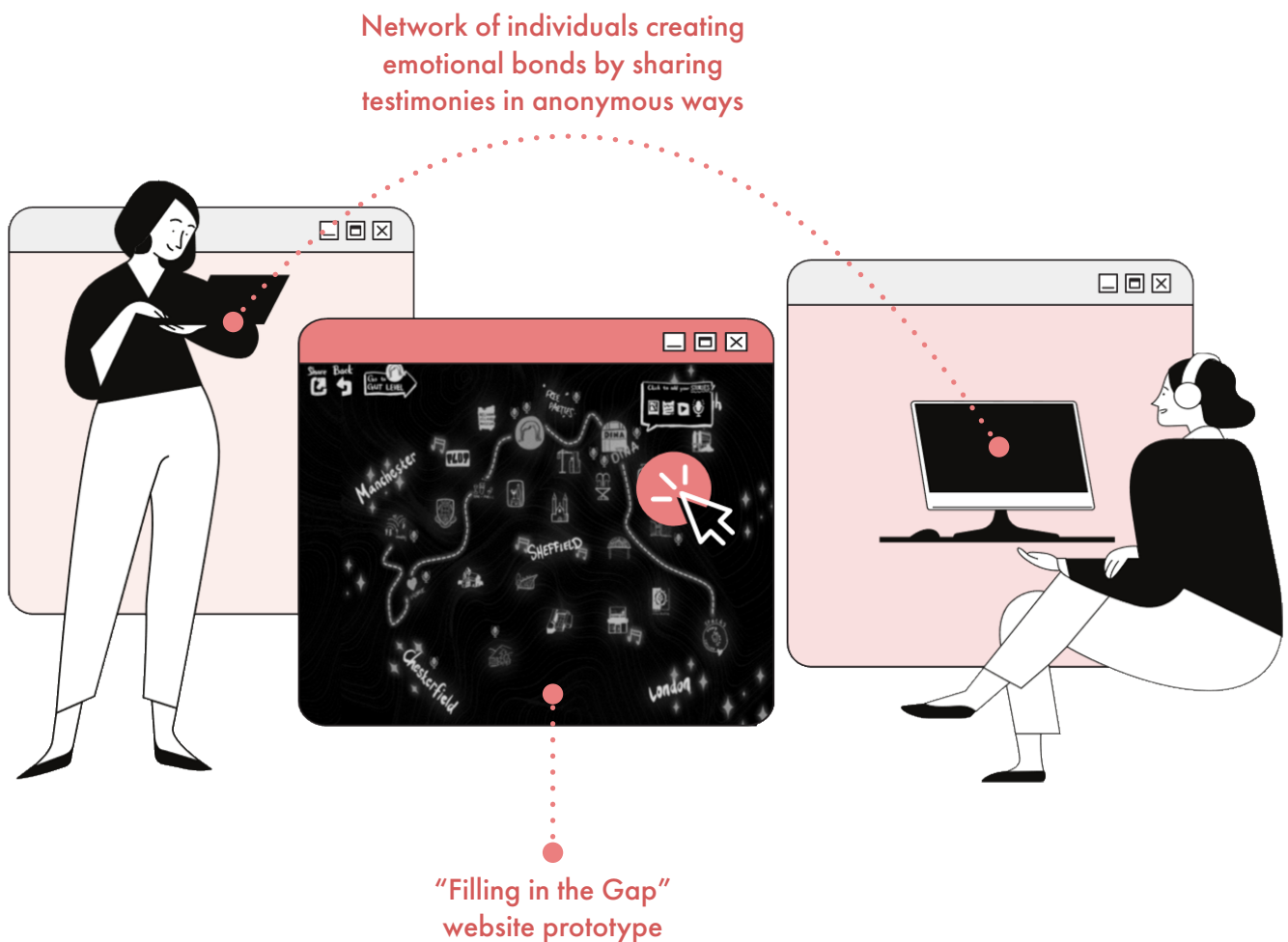


Fig 11. 'Fill in the Gap' User Interface Diagram (Source: Authors)



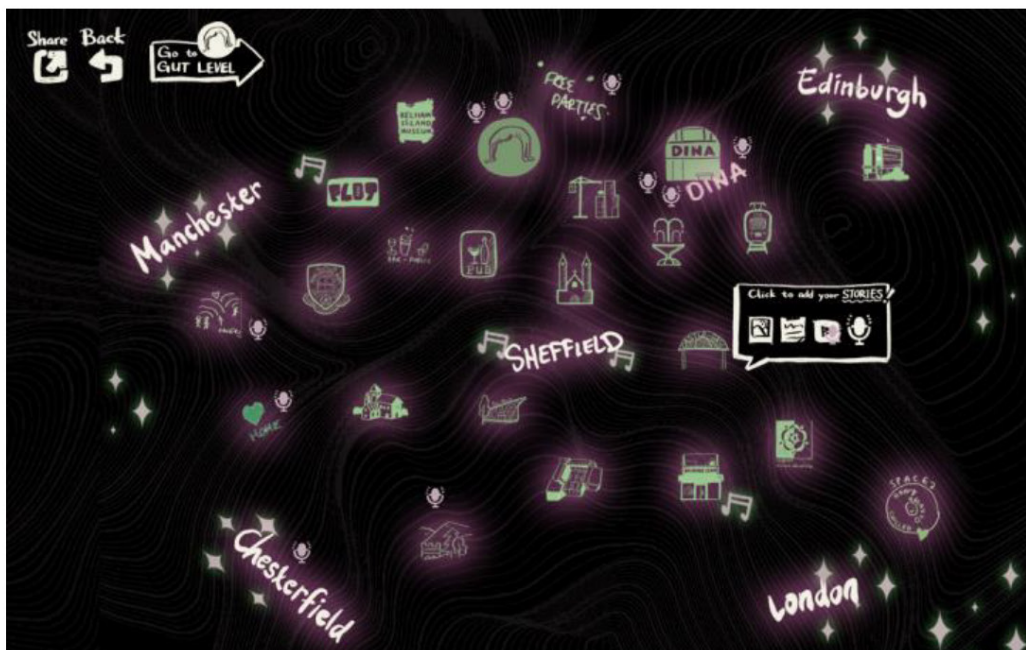


Fig 12. Images from the Web Interface by Group Members (Source: Authors)

1.5 STRATEGY 2

Possibilities of Space

This strategy is a proposal to access possible spaces for the continuity of Gut Level's practice. We use sound as a mechanism to capture not simply the experiences of people but the intimate relationships that exist as systems of care and empowerment, capturing the context of the city in a way that allows us to show the value of DIY spaces within Sheffield. Based on our principles in accessibility, affordability, and continuity, we suggest criteria that can be considered as layers to find possible spaces for the community to make sound.

We have created a speculative map of spaces where Gut Level would be welcome to operate and hopefully move from a 'meanwhile-use' space to a long term secure tenancy. We have based this selection on the following criteria: Affordability, Proximity to other cultural collectives/Queer collectives, Multifunctional Space, Safe Space (available transportation as well as safety to just exist).

Accepted Space for Sound

The intention of soundscape is used to identify accepted and unaccepted spaces in the city to decide on a suitable area for the Gut Level's practice. This strategy is implemented in one of the website features by collecting the users' perspectives on sounds versus noise, whether the recording is accepted or unaccepted by them. In another feature, users can also add some data about sound and put their perspective related to sounds in the city. The information will be helpful for our partner to consider what kind of activities in daytime and night-time that are related to the sound they produce and map possible spaces to make sound from the accepted feedback. By then, it is recommended to compare the possible spaces based on the accessibility of public transportation and the area's land value to find a permanent space.

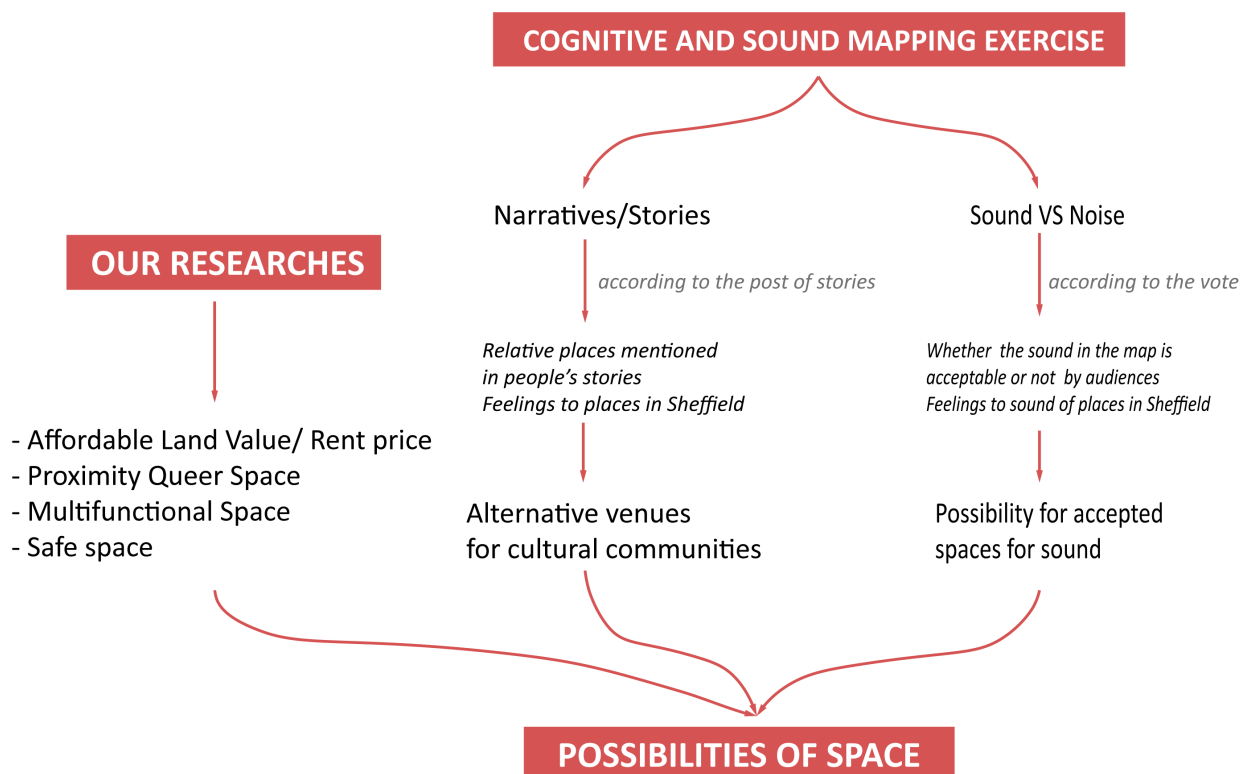


Fig 13. Diagram: From Methodology to Data Curation (Source: Authors)

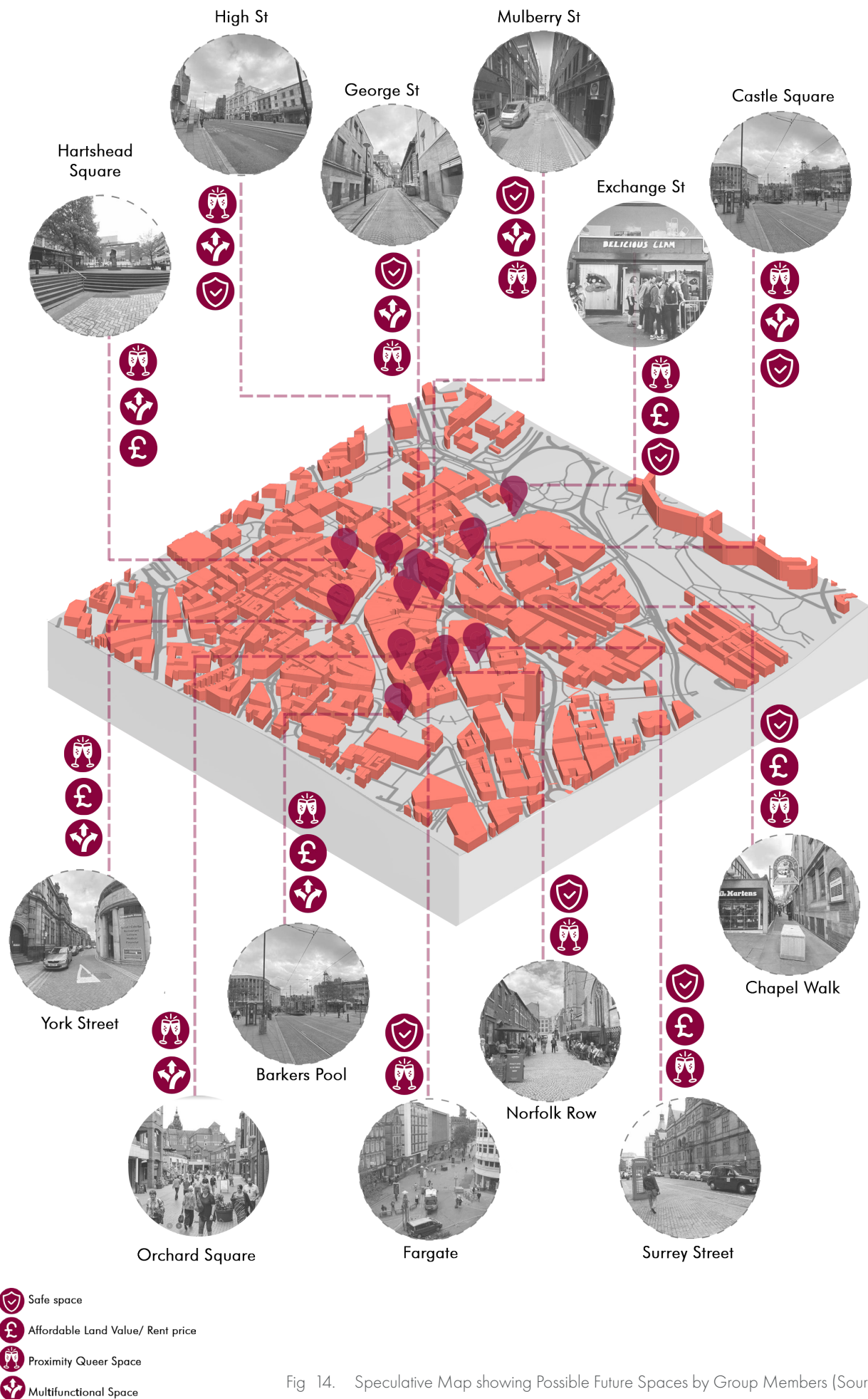


Fig 14. Speculative Map showing Possible Future Spaces by Group Members (Source: Authors)

1.5 STRATEGY 3

Economic Support

The data from the sound map can be used for evidence to trace perspectives from the participants in Gut Level events. This platform captures the narrative sound of people as a collective knowledge that is mapped out through interviews and cognitive mapping activities. The data highlights how important the value from Gut Level's space and DIY activities are for them to socialize with other people and learn new skills. The Queer practice such as Gut Level helps the city to foster the continuity of DIY culture that has existed since the 70s, as part of Sheffield's history of free-market neo-liberal economic policies.

The findings in cognitive mapping also show that DIY culture in workshops, gardening, nightclubs, etc. promotes positive well-being and mental health in its many forms. They stated that the space has become

a safe space for them to express themselves and feel welcomed. These findings from audiences are useful for Gut Level as funding is evidence-based to the council or sponsors.

The website could create a map of networking that helps Gut Level to find possible partnerships with other cultural practices. In our findings, we found some people attended similar events and venues with DIY culture in Sheffield, and some of them are working on such events. By mapping out the activities and places, we make visible the DIY communities' demographic for Gut Level to build connections through partnership and enhance a circular economy at a city scale. The partnership is based on the ethos of the Gut Level community, which is the DIY value of sharing knowledge and spaces. For the 'knowledge sharing' partnership, the Gut Level can open variety of additional events.

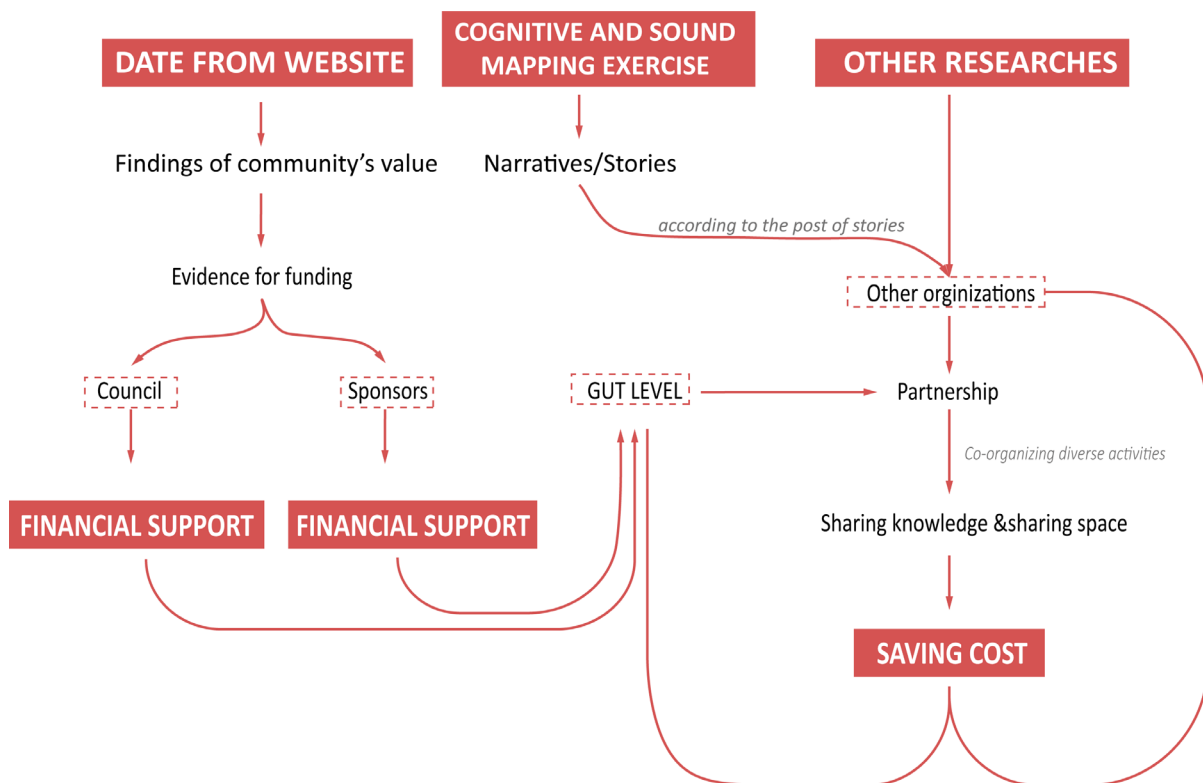


Fig 15. Diagram: From Methodology to Data Curation (Source: Authors)



Fig 16. Member Ideation Discussion Diagram (Source: Authors)

Some of the suggestions from anonymous members:

Film Festival Idea (recording no 3 & 4)

This would be an idea to collaborate with the member(s) who have experience in making a film festival and provide a space for the community members to gather and enjoy the film by using the facilities in Gut Level. This activity can be adopted from the Euro vision night while some members gathered in the basecamp.

The event can be improved by opening a film-making competition, which brings benefit for Gut Level to get an income for the next events from the registration fee and benefit for the participants from the prize and feedback for their creativity.

Queer Writing Event Suggestion

This idea would see an expansion of the Queer writing community events that are usually held writing events in the Dina venue and share their writing verbally. Gut Level can provide an alternative outdoor venue in their place for them to have another option to engage with nature in Gut Level's Garden. Moreover, Gut Level can improve its website as a platform to share the story of the Queer writing community.

A variety of events enable Gut Level and other community practices to co-organize activities while sharing their knowledge and space. The partnership scheme not only helps them to save their budget but also provides the members with a lot of event options.

1.5 STRATEGY 4

Queering the City

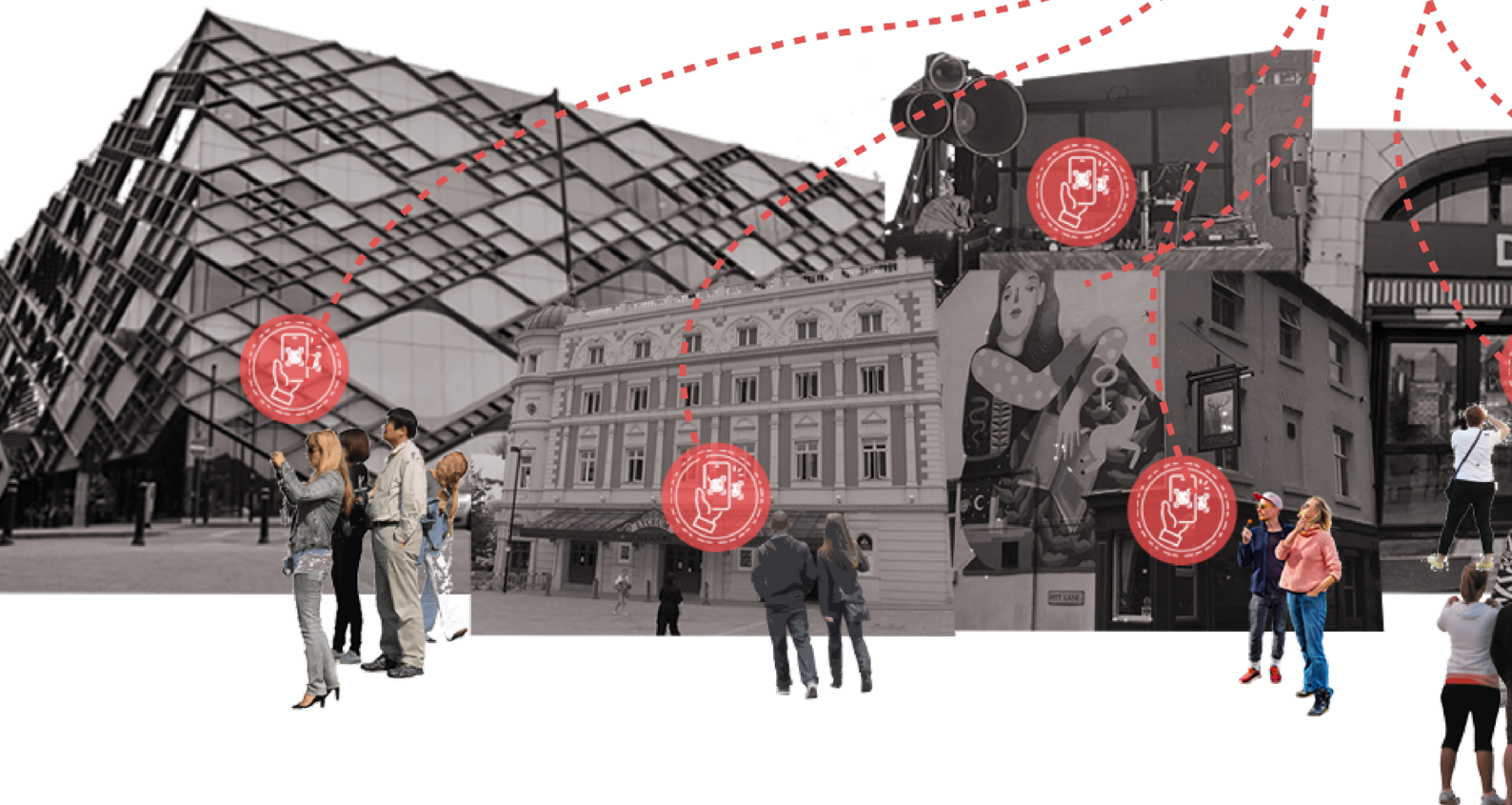
In order to gain the public understanding of Queer community activities that beyond parties and making noise, but more about cultural space for individuals to express themselves.

The QR code is used as media of solidarity to enhance the relationship between the public and Queer communities by sharing the narrative story of Queer activists. By making visible the silence practices through a safe space on a digital platform, hopefully, it will increase the public tolerance of diversity in Sheffield.

The placement of the QR code is focused on the trajectory of Queer geography collected from the Practical Engagement walking tour with the Steel City Queer History community and some research on Queer places.



FILL IN THE GAP WE



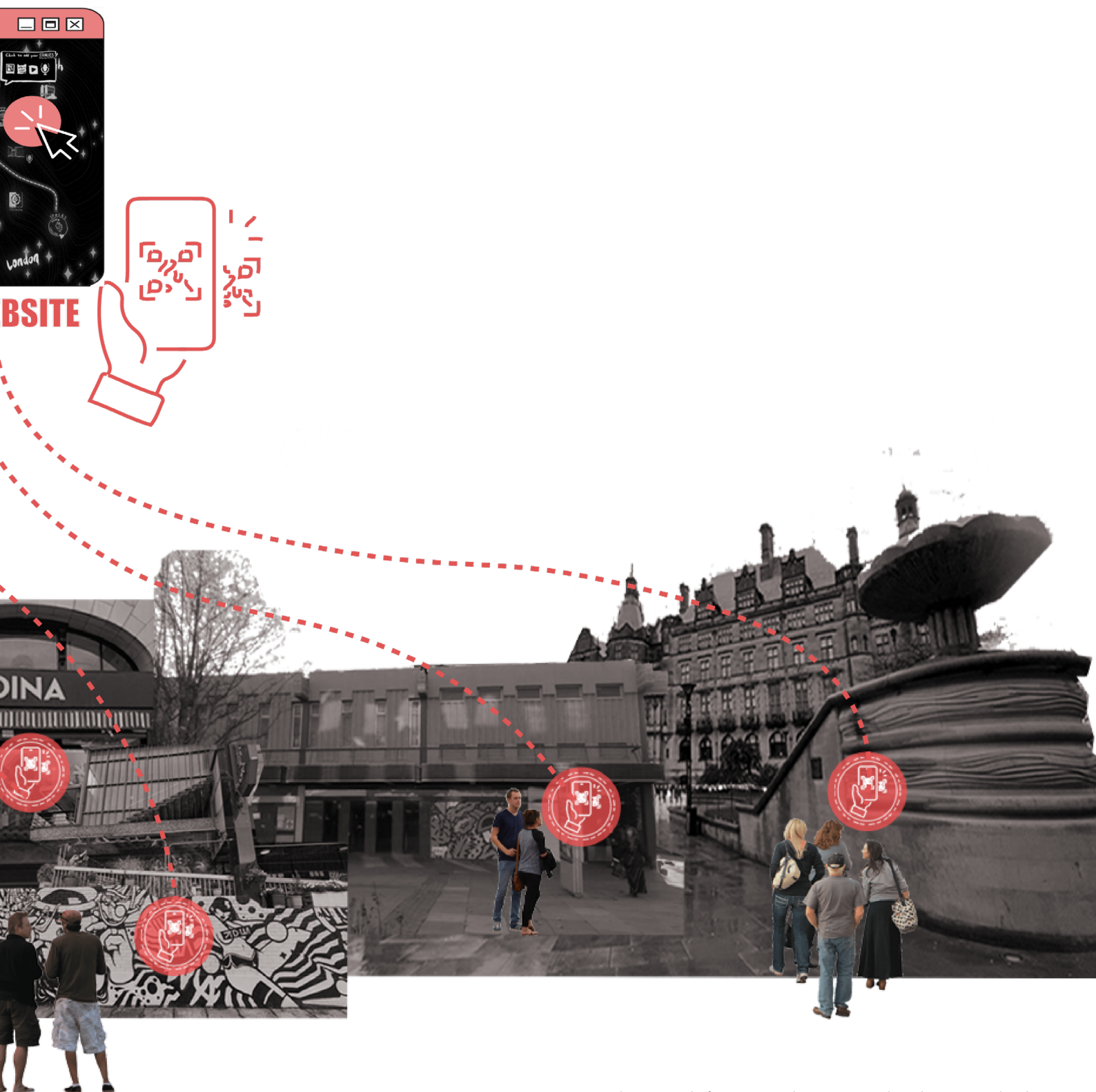


Fig 17. Speculative visual of intervention by group members (Source: Authors)

1.6 PROPOSALS/OUTPUTS/RECOMENDATIONS

Some Suggestions

The above strategies are evaluative processes that aim to provide several things. Firstly, building on the ability of Gut Level to foster safe spaces for Queer individuals to be allowed to actualize via the process of their stories and narratives through sound mapping from a sonic guide.

Creating an organic illustration of how the city is specifically lacking in terms of safe spaces but also more pragmatically in terms of infrastructure that allows people to occupy space is a valuable contribution. This could assist in making the way in which they are able to access significant opportunities to enhance their livelihoods, which echoes Sheffield as a city where the spirit of DIY has long prospered.

Our strategies aim to encapsulate the way in which ideas such as Gut Level's club ethics have allowed for a mode of operation seen as unacceptable or not profitable can be greater beneficial but also deeply cathartic for the people who occupy that space. Allowing the people and their practices which have normally been pushed to the edge of the city to be seen and preserved on a digital platform that can be preserved in perpetuity for the community going forward.

This initial data captured in our cognitive mapping paired with the data added by the community via strategies like the website create a unique snapshot of not only the people but how they might occupy space in relation to it.

Using narratives and the sounds of the city we will be able to distil the needs of the Queer communities and how those are being provided for by Gut Level, creating a framework wherein the traditional value of Gut Levels framework can be easily understood, and allow for the existing deficiencies of space that exist to be clearly illustrated.

Providing two mechanisms for the provision of funding. The first being on the city level by showing these gaps: be it in access to transport systems in relation to Queer spaces as an example, or simply a continuation of support for existing ones that ensure continuity.

Secondly it is to allow funding to be gained on the value proposition of Gut Level in terms of how many people they affect, opting into existing community value funding schemes like the national lottery while still preserving the integrity of safe spaces and the experiences of Queer communities within them.

The model of a dynamic online forum in the shape of the website and the other outlined strategies might be reproduced by similar Queer communities who would like understand their each other's practices towards possible funding proposals or collaborations. This replicability of the process again offering the opportunity to archive their memories of the cultural practice from the communities' feedback and look for new partnerships to ensure continuity of their practices.



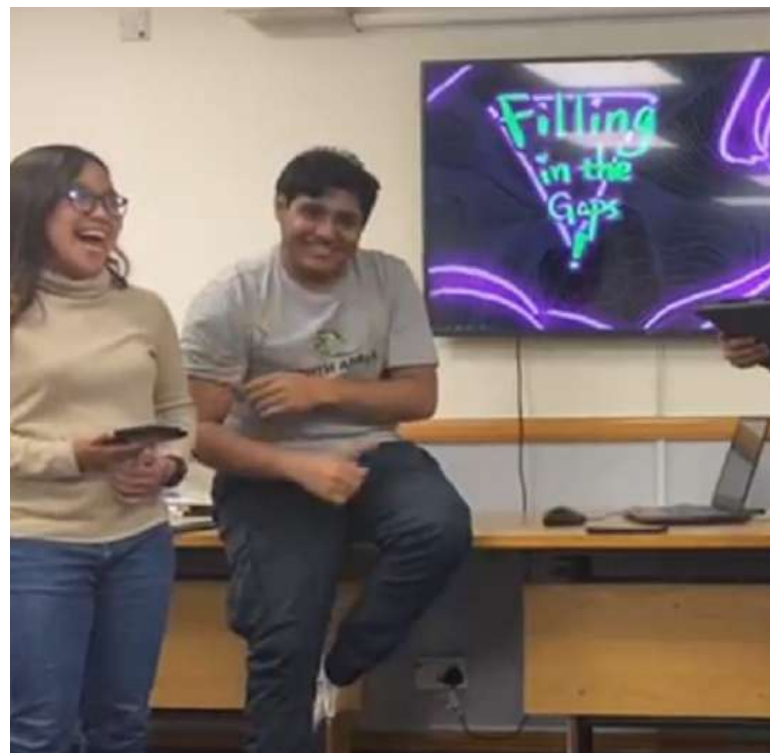
Fig 18. Word Cloud that shows the most Repeated Statements in the Project Interviews (Source: Authors)

1.7 CONCLUSIONS

That 's All Folks

From our experience in this project it is clear that Sheffield has, over that last few years been the site of massive change and development, where the urban design agenda has largely sought to create an economically striving city through brute force redevelopment. This has left those who do not fit in this capitalist moral geography pushed on the fringes of the city. In opposition to this with Queer communities, through DIY groups like Gut Level, have been pushing back. Even if it may be out of necessity, they have with incredible vigor, craved out a space in the city and made it a safe one.

Using the question *"How does the perception of sound support the continuity of Queer/DIY practices?"* As a guide, we have been able to map out these inequalities that have taken route in Sheffield. Our co-produced principles of affordability, accessibility, and continuity allow us to contend more directly with the way in which the identity and livelihoods can allow for an active expansion of the Queer living heritage; which is essential to the empowerment of Queer communities.



Our strategies aim to activate change by embodying the principles of DIY, even allowing communities to the space to articulate and understand their own positionality by letting people reflect on their own stories and therefore their contexts - and to stand up and co-create a rich understanding of this broad community.

The objective is to assist in articulating the recognition that there is a fundamental role of Queer groups like Gut Level in the creation and very importantly the sustainability and continuity of such post-industrial spaces. In addition the usage of sounds and the societal challenges we pose to the way in which it is used to inform perceptions of people aims to support existing a mechanism of reclamation. We hope this will allow the success of these spaces to provide safety to act a sounding board and defense of the DIY ethos that connects the city of Sheffield and Gut Level.

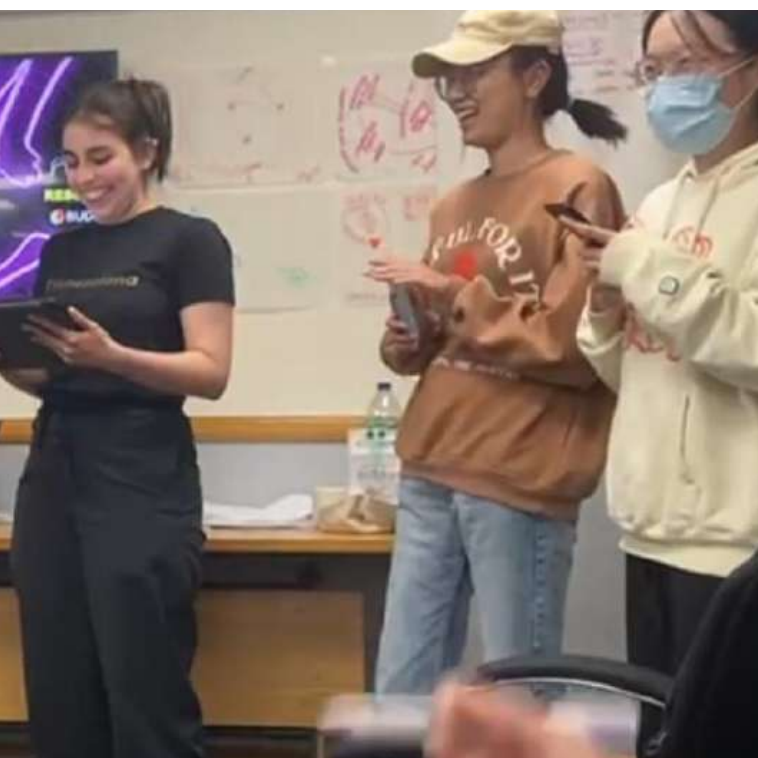


Fig 19. Picture of our last rehearsal by other group members (Source: Authors)

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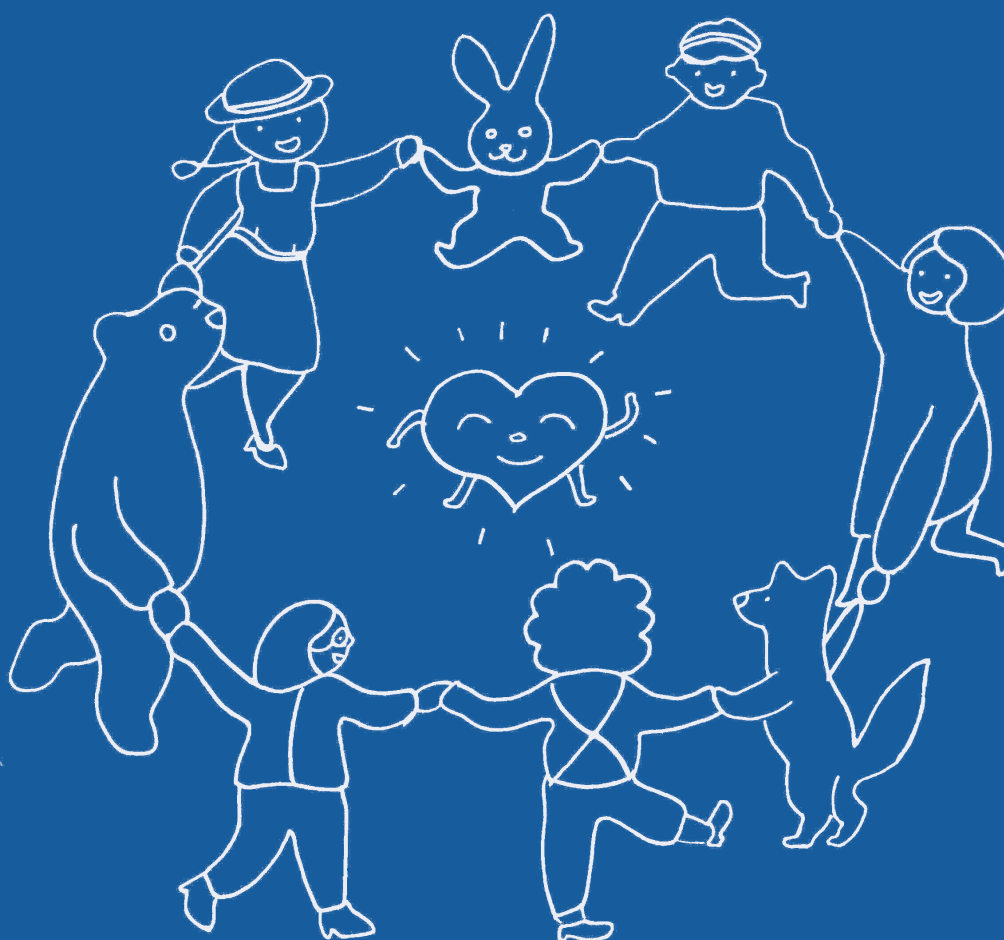
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02

COMMUNITY CONNECTEDNESS



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Queering the City from the Home



Abstract

In the perpetuation of living heritage, less attention has been paid to the role of marginalized communities, such as Queer and diaspora communities. In Sheffield, Gut Level is a Queer DIY organization that is part of the “DIY Culture” movement. Their connections, both emotional and social, occur in both the digital and physical realms, and their collective desire is to create a space for their desires in the city as their “Queer Utopia”. However, as a Queer organization, these connections are also challenged by the different forces, which leads to the concept of safety.

This research will explore notions of safety from the experiences of Queer communities, based on their individual stories and collective perspectives in the city, as well as explore how these constructions are negotiated with Sheffield’s institutional and urban narratives. And try to use a tool kit as a spatial medium to bring Gut Level to the city and bring the city back to the organization. Collective perspectives in the city, as well as explore how these constructions are negotiated with Sheffield’s institutional and urban narratives. It will try to use a tool kit as a spatial medium to ‘bring Gut Level to the city’ and ‘bring the city back’ to the organization.



Fig 1. (Source: Gut Level)

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2.1 INTRODUCTION

Living Heritage

“Living Heritage can be characterized by the continuity of community connections and their cultural expressions, both tangible and intangible” (Wijesuriya, 2013). However, in this process of continuity, less attention has been given to the role of marginalized communities such as Queer and Diasporic communities.

In Sheffield, Gut Level is a Queer DIY organization that is part of a broader ecosystem of a “DIY Culture” movement, whose ethos is based on a “do it by yourself” spirit, self-agencies, and community cooperation.

Their connections, both emotional and social, are rooted in the celebration of collective joy and the transformation of their spaces into “Queer Utopias”, collective imagery that celebrates their multiple identities and subjectivities. Gut Level defines itself as a “DIY event space and collective that focuses on dance music, club culture, and the surrounding communities” (Gut Level, 2022).

Therefore, the dance floor becomes the metaphor in which those Queer Utopias are spatialized and those connections take place, both in the digital and physical realm and from the desire of building a sense of home collectively, to making a space for their desires in the city. In this context, Gut Level challenges the narratives of the heteropatriarchal design from their pop-up occupations in a broader DIY network of Sheffield, from the “home” up to the city scale.

Nevertheless, as a Queer organization, those Utopias and connections have also been challenged by the different forces that interact with them. From the secure tenure instability of their physical space up to the lack of inclusive spaces and resources that recognize their ethos and multiple identities in Sheffield that are grounded in traditional urban narratives.

In this context, the notion of safety becomes central to maintaining and enhancing their connections and joyful spaces, centering the question of whose safety? and which safety?

We asked ourselves:

How the narratives of safety from the institutional and urban realm is threatening the continuity of the Queer connections and celebration of joy in Sheffield?

Ultimately, we sought to understand how to foster the continuity of the Queer Living Heritage from the creation of a sense of safety departing from the individual and collective realm (the home) up to the urban scale (the city) experience.

With that in mind, this research will explore the notion of safety from the Queer communities’ experiences departing from their individual stories, their collective perspectives, and how those constructions are negotiated with the institutional and urban narratives of Sheffield.

In this context, we proposed the hypothesis that safety is grounded in the community connections, both from its emotional and agency realm.

*In 2019...
Somewhere
in Sheffield...*

So?

Yeah!

LET'S DANCE

*Hey guys...
I want to
play music
and dance!*

*But... what if we start
talking with people
from DINA and we can
make activities as a
DJ workshop!*



Fig. 3. Conceptual Collage (Source: Authors)

2.2 CONCEPTUAL FRAMEWORK

Queer Living Heritage as a Continuum

Traditional discourses around “Heritage” centralise the idea that heritage’s tangible dimension prevails over its intangible realm. Nevertheless, “Living Heritage can be characterized by the continuity of community connections and their cultural expressions, both tangible and intangible” (Wijesuriya, 2013). In that sense, we understand heritage from its two-fold dimensions in a process of continuity, in which both the physical and non-physical dimension, require to be framed as a whole.

Therefore, we argue that “heritage” needs to be re-framed as “Living Heritage”, considering that the “living heritage approach concentrates on the community’s original connection with heritage continuity, and safeguards heritage within this connection” (Poulios, 2014). Indeed, communities are the initiators and drivers of urban development rather than objects of them, which are central to the process of socio-spatial transformation. In this context, we ask ourselves:

How can we understand Queer lenses in the conceptualization of Living Heritage?

From a Queer perspective, gender identities are socially constructed, fluid, plural and constantly negotiated. In that sense, Queer theory embraces the concepts of ambiguity and identity evolution as a lens to challenge heteronormative socio-spatial spaces. Therefore, we framed “Queer Living Heritage” as a process of continuity of their connections and cultural self-expressions by recognizing their multiple identities in this process.

Rethinking Safety from Queer Communities Experiences

In this process of recognition of the “Queer Living Heritage”, it is important to highlight how the heteronormative narratives play a role in the continuity of the Queer connections and self-expressions. Indeed, understanding safety from the Queer communities’ experiences implies recalling the question of whose

safety? And which safety?, From the individual, collective, and institutional narratives. Furthermore, when recalling Queer communities is important to acknowledge the particular different experiences among a collective where variables of class and gender also entail a complexity that shouldn’t be homogenized.

Individual, Collective, and Legal Narratives around Safety in Sheffield Context

The domain of safety regarding Queer communities is multifaceted. It’s rooted in the particular discourses and stories of the different actors that identify themselves as part of the “Queer Community”, but at the same time, it is grounded in the different discourses of the multiple collectives that are somehow part of the ecosystem of the Queer community. Those narratives regarding safety, both individuals and collective, are also negotiated inside the collectives and in relation to the institutional and heteronormative discourses of the city with which the Queer communities interact. Considering the particularities and intersectionalities inside the Queer Communities, one overall approach that some of those communities share are that “ *A safe space is usually apprehended as a protected and inclusive place, where one can express one’s identity freely and comfortably.*” (Hartal, 2018, pp.2). This idea is framed as a response to the commonly accepted discourse that states that “... *space is actively produced as heterosexual (Binnie, 1997) and heteronormative (Bell & Valentine, 1995)*” (Hartal, 2018, pp.4)

For the sake of this research, considering that the scope of the fieldwork has centralized the interactions and explorations from the particular lenses of Gut Level Queer DIY community when referring to a safety framework, we choose to ground this in a common understanding of “Queer Safe spaces” as a protected place that facilitates a sense of security that recreates certain conditions for Queer bodies to self-expressed and celebrates their multiple identities both psychologically and physically.

Fig 4. Queer Utopias in Gut Level's Headquarters (Source: Gut Level)



Community Connectedness in the DIY Culture and Queer Communities

The Role of Connections in the Construction of Safety

So what is the role of the community connections and self-expressions in the generation of a sense of safety for Queer Communities? On one hand, we depart from the understanding that the experience of feeling safe is grounded in the emotional and cooperative connections that Queer people experience together. In this experience, their self-expression (dancing, singing, playing music, etc.) as a Queer Community are spatialized in the form of “Queer Utopias” that build up a safe atmosphere that is experienced as a collective.

Indeed, the role of connectivity in the Queer community is a key element in the construction of a sense of belongingness and safety. In Gut Level’s experience, this communication is anchored two-fold: first in the emotional connections and secondly in the systems of solidarity between Queer and DIY organizations in Sheffield.

Even though Gut Level members bring together alternative and organic ways of organization, those organizations

are centered on something that goes beyond the act of supporting and is rooted in the joy and the pleasure of building-up and co-creating something together. The dance floor is the metaphor of the collective pleasure and the collective self-expression of Gut Level but also among the other communities that interact with them. Furthermore, those forms of shared joy and pleasure bring the transformation of the spatial conditions of Sheffield into what their graphic creations called “Queer Utopias”.

Queer Utopias are the space where the subjectivities of young Queer communities take place. It’s recreated in the forms of organic and genuine collective desires to create new spatial conditions, both in the home and the city, the day and the night, and the physical and the digital. Those spatial conditions are rooted in the Industrial Heritage transformation of Sheffield. If Queer Living Heritage is understood from Queer agencies and Utopias, what should be the role of the physical realm in the continuity of those forms of life?



Fig. 5. Queer Celebration of Joy and Collective Connections Taking Place in Gut Level physical Space. (Source: Gut Level)

Conceptual Synthesis

Connections and Queer Utopias

The following diagram summarizes the conceptual framework of the research, centering the question on how the narratives of safety from the institutional and urban realm is threatening the continuity of the Queer connections and celebration of joy in Sheffield.

In that sense, as urban practitioners we settled ourselves on...

...How to foster the continuity of the Queer Living Heritage from the creation of a sense of safety that departs from the individual and collective realm (the home) up to the urban scale (the city) experiences?

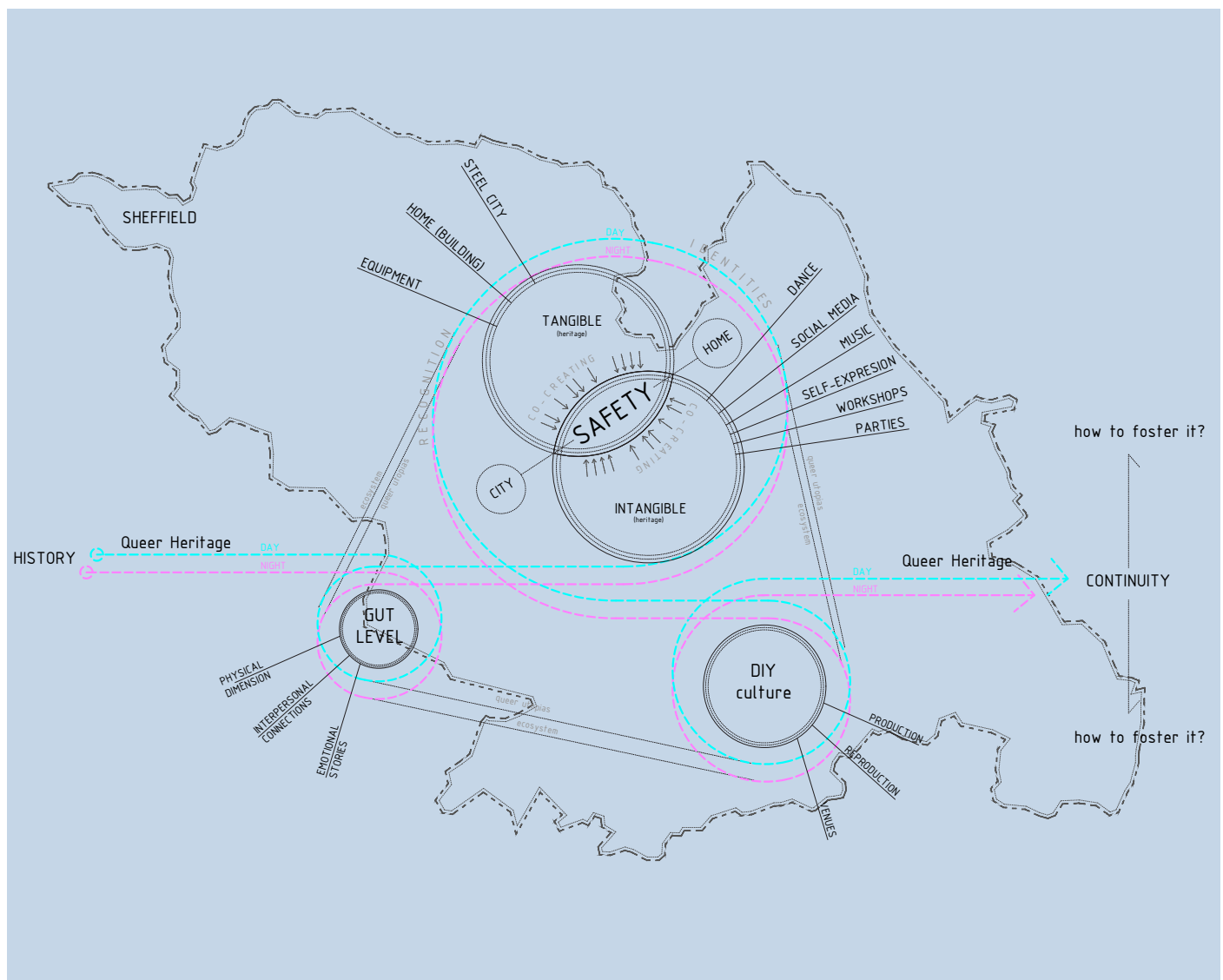


Fig 6. Mapping Queer Connections in Sheffield (Source: Authors)

2.3 CONTEXT

Industrial Heritage Evolution and Queer Communities in Sheffield

The evolution of the Industrial Heritage in Sheffield has also accompanied processes of displacement for marginalized groups such as Queer Communities.

Sheffield's coal industry was the city's major economic pillar until the early twentieth century, when it evolved into an industrial cluster with heavy industries like steel as a new primary element, earning Sheffield the nickname "City of Steel". The steel evolution influenced people's relationships within the space in which the workforce was highlighted as a homogeneous form of life. Indeed, the discourse of the so-called modern industrialization was the origin of multiple buildings and spaces in Sheffield where the central element of people's relations was the accumulation of capital, rather than community connections and other forms of life.

From Connolly's (2022) archive, it was also identified that during this process the presence of Queer communities in Sheffield were also accompanied by heteropatriarchal discourses that forced people to live behind. From hidden bars up to secret spaces where 'Queer Revolutions' take place as Sheffield wasn't necessarily understood as an inclusive and safe space for Queer communities.

It is in this context, that the story of the process of recognition for Queer Communities started in Sheffield. With the demise of the steel sector after World War II, the historic region quickly deteriorated, being surrounded by abandoned factories and decaying housing. Since the origin of the industrial spaces was the labour workforce. These inhabited spaces started to be appropriated by marginalized people such as the Queer community.

From Gut Level's archive (GL Archive 2022, pp.7)

it is inferred that initially, the ex industrial spaces were available and affordable for them as a Queer collective. However, over the years this situation has been changing drastically. "As the city is developed, fewer spaces are available" (Gut Level, 2022, pp.7), and as their

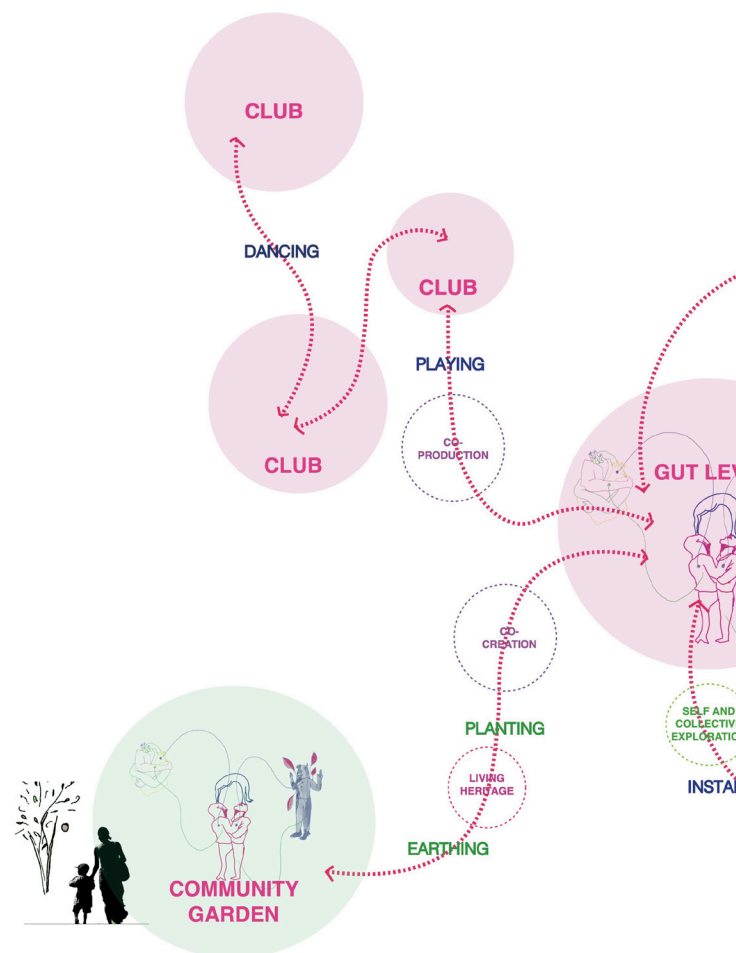


Fig. 7. Figure: Queer Celebration of Joy and Collective Connections

The Beginning of a Process of Recognition

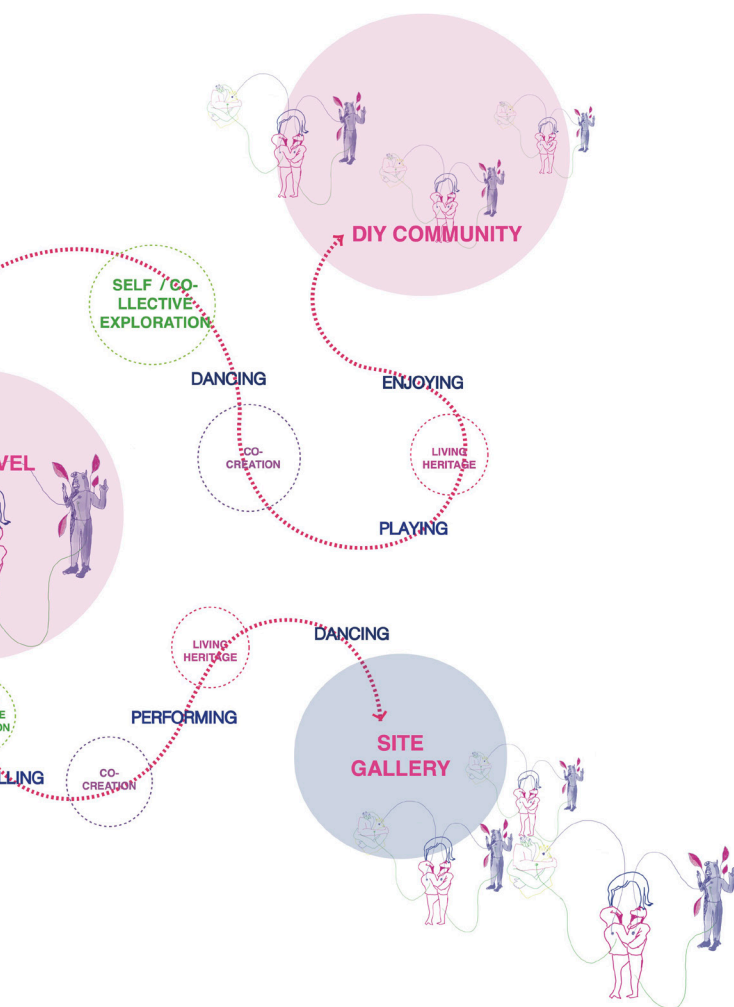
DIY Culture and Queer Spatial Agencies

It is in this context, where the potential of the spatial agencies of Gut Level appeared. Gut Level was born in 2019 as a DIY event space and collective that was part of a broader ecosystem of DIY organizations in Sheffield.

The ethos of DIY organizations seeks to recentre the relations of people from an ecosystem of organic and fluid connections where mutual aid and self-organization are set as the core of the collective practices. In that sense, as identified in the conceptual framework the role of the Queer Community's connectedness in the co-creation of a sense of safety is anchored two-fold: from the emotional, to the self-agency realm.

In this ecosystem, Gut Level operates as a Queer organization that shares the DIY ethos regarding self-agencies and mutual exchanges between the members. One particular space where Gut Level started is the outskirts of Sheffield. As a result, parties, dancing venues, and concerts, among other cultural activities have taken place in Sheffield.

However, according to the process of urban transformation of Sheffield, even though there were originally empty and affordable spaces for DIY venues, this situation has changed drastically. In 2018, Sheffield's original DIY venue 'The Lughole' was declared closed and the affordability of the original Industrial empty buildings has almost disappeared.



Connections taking Place in Gut Level Physical Space. (Source: Authors)

2.4 METHODOLOGY

Initial Framework and Fieldwork Reframing Brief

Initial Research Framework

The research is based on the collection and analysis of primary and secondary data. During the different stages of the Practice Engagement (PE) project, our group used different participatory methods to collect data and carried out the analysis according to the different information they were exposed to.

In the preparation phase of the practical project, the team members conducted an initial exploration of the project theme, mainly through an intense literature review and feedback from our partners.

At the initial stage, through research and investigation of the Sheffield urban context and the Gut Level (case) context, we initially identified the topic, research directions and the research framework of our study. The research question was clarified after we got enough information, which focuses on the continuity of Queer living heritage safety. A logical methodology (Fig 8 on pg 64) would guide the next series of actions, and show how we response the research questions through a series of studies and analyses.

Analytical framework

After re-framing the research question, we build-up a methodology that will allow us to explore what does it mean to be safe from the individual experiences of the members of the Queer Community in Sheffield (the urban realm), and also to explore the notion of safety from Gut Level lenses in the scale of the collective (the 'home' sphere). Therefore, based on broad research background, the definition of safety first extended to two dimensions, from the individual experiences of Queer individuals in Sheffield as from the experience of Gut Level as a Queer collective.

Secondly, as part of the methodology design, we aimed to explore the role of the community connections,

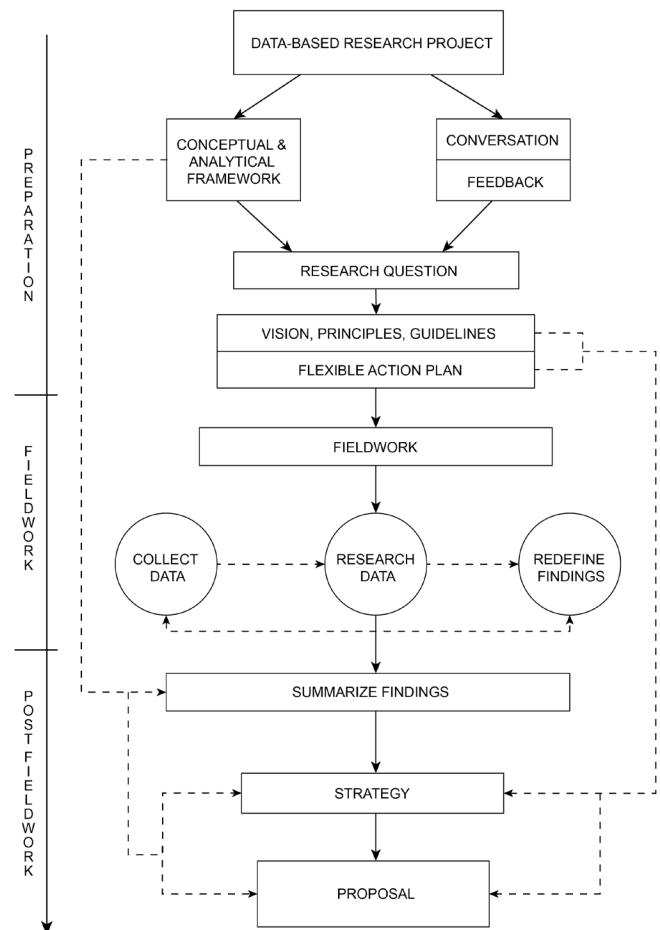


Fig 8. Research Methodology Map (Source: Authors)

both emotional and as spatial agencies, from several interviews with the leaders of Gut Level and also as part of the "Share your experience in Sheffield" mapping that took place in the Gardening Workshop, organized at the Gut Level Headquarters.

Finally, in the process of the methodology, we considered how the demands and priorities of our partners will be involved. Thus, we prioritized their focus on the urban context of Sheffield, to discover ways of defining, identifying, and perceiving the role of their spatial agencies and Queer Utopias in the construction of safety.

Completing the Framework

According to the conceptual and analytical frameworks, we applied them to our practice engagement phase and developed our research question and a flexible action plan.

This action plan was developed at the first step of our study, with the aim of guiding the group members through different participatory methods of collecting the primary data in the practical activities. Therefore, during the practical phase, several participatory research approaches were adopted in accordance with the action plan, including interviews, experience mapping, and a series of discussions with partners. The main objective of this phase was to further validate the collected information, identify the challenges faced by our partners and the priorities they were considering, and to develop a draft of the strategy.

The research methods used in the project are described in detail in next section. In the follow-up phase of the project, our group collated the information and feedback from the process of our work and recognized the different dimensions of the research question through critical reflection on the findings, then refined the response strategies and proposal, and summarised and produce the existing report.

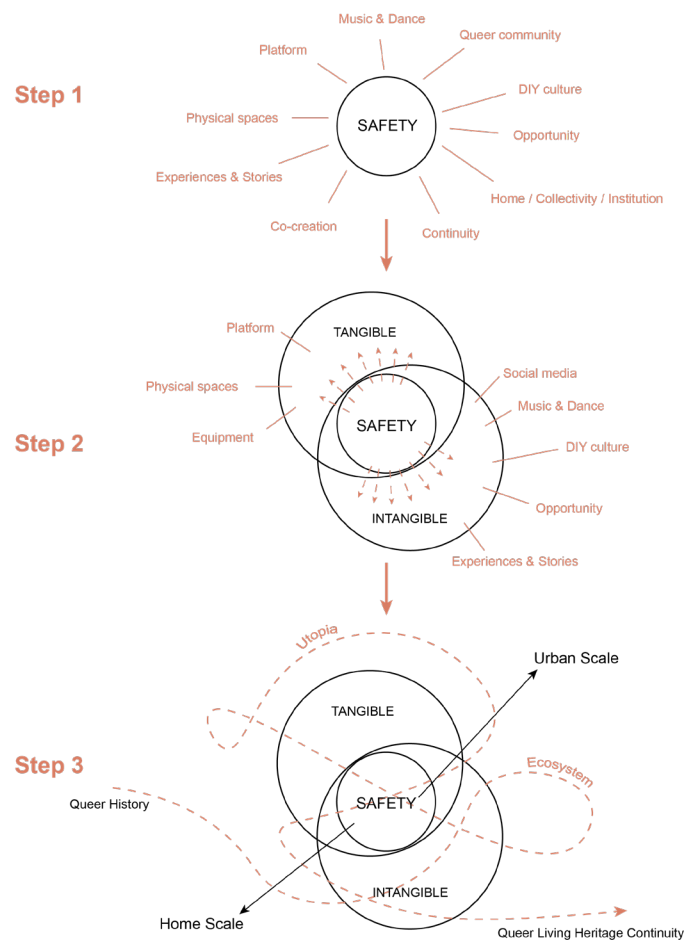


Fig 9. Analysis Framework Map (Source: Authors)

Methods of Research

First Meeting and Discussion

Based on the meeting and conversation with the core members of Gut Level, we confirm that the priority they considered was to create a safe space for Queer communities (both a tangible and intangible space) in Sheffield, to hold different kinds of activities at day and night.

DJ Workshop: Active Participation and Interviews

Our group participated in the DJ workshop (through Dina) and collected different views about the following aspects through interviews:

- 1) the concept of safety for Queer bodies,
- 2) the experiences about feeling safe or unsafe,
- 3) the feeling of safety in the urban space.



1. MEETING AND CONVERSATION

Based on the meeting and conversation with the core members of Gut Level, we confirm that the priority they considered was to create a safe space for the Queer community (both tangible and intangible space) in Sheffield, to hold different kinds of activities at day and night.



3. GARDENING WORKSOHP (MAPPING)

Our group also participated in the Gardening workshop activities and used the mapping approach to collect the feeling, stories, and experiences about the city places. We used different stickers and emoticons as mediums to lead different people to share their points of view, and queer experiences and stories can be added to corresponding locations to show how the queer communities relate to different places in the city.

Gardening Workshop: "Mapping your experience in Sheffield"

Our group also participated in the Gardening Workshop activity and used the mapping approach to collect the feelings, stories, and experiences about the city places. We used different stickers and emoticons as mediums to lead different people to share their points of view, and Queer experiences and stories can be added to corresponding locations to show how the Queer communities relate to different places in the city.

Analysing and Discussion

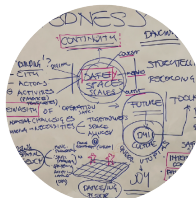
After all the participatory practices, the group members discussed in-depth the collected data and summarized conversations with key partners, and identified the priorities of Gut Level and its corresponding urban spatial dimensions: from the home scale to the city scale.



2. DJ WORKSOHP (INTERVIEW)

Our group participated in the DJ workshop (in Dina) and collected different views about the following aspects through interviews:

- 1) the concept of security,
- 2) the experiences about feeling safe or unsafe,
- 3) the feeling of urban space security.



4. ANALYSING AND DISCUSS

After all the participatory practices, the group members discussed more in-depth the collected data and summarized conversation: with key partners, and identified the priorities of the Gut level and its corresponding urban spatial dimensions: from the home scale to the city scale.

Fig 10. Discussion Diagrams (Source: Authors)

2.5 CASE STUDY (FINDINGS)

Safety and Queer Communities

Safety as Individuals: Urban Scale Safety

From the DJ Workshop Interviews

We recorded the conversations with the consent of the interviewees and collected nine pieces of valid data. The information from our interviews as the following texts show:

Four of the nine recorded responses had the concept of geography in mind when they heard about Safety. Some interviewees said that sometimes they felt a bit overwhelmed in crowded streets (West Street, etc.) because it seemed that many pedestrians would look at them with scrutiny as they passed by. One respondent said, "Passers-by subconsciously comment on my dress, maybe not maliciously, but it makes me want to run away".

Two interviewees also mentioned that they felt safe in the library. They were both satisfied with the location of the DINA bar, "The staff is friendly and I trust them to help me

if I have any problems." Others suggested that "I would feel relaxed in a place with music such as a bar."

The remaining five respondents in the interviews thought of physical safety first when they heard safety. One of the interviewees expressed that "Safety for me is the feeling of being with friends I know, and feeling safe can depend on a group of people. I feel relaxed when people around me identify themselves in the same way as I do." Another respondent suggested that "I feel safe in a place where I can be my true self".

It is clear that a sense of self-expression as a collective is a key element in the safety experience as much as the identification of the social circle around you. After the beginning of the pandemic, many spaces created specifically for the Queer community were closed. Most of these spaces were not designed to make a profit, but to better gather the Queer community and bring a sense of security (Artz, 2021).



Fig 11. Conversation Diagram (Source: Authors)

For our interviewees, it seems that it is possible that the safety that the spaces bring is the need for spiritual trust. Marginalized identities may lead to more risks in life. When space is diverse, it may create a spirit and culture that feels inclusive and safe, and importantly creates spaces for dialogue and exchange (Hopkins, 2021).

“There are not many spaces for the Queer community. So growing up in Sheffield sometimes feels uncomfortable. I definitely feel more comfortable now, just being myself. (...) We deserve something like finding a place where we won’t be judged by people, being yourself really”

- Anonymous, 2022

From the Gardening Workshop:

From the Gardening Workshop, the participants were invited to share their stories in an abstract map of Sheffield (See Fig 14 on pg 71 for the summary). They were invited to select their favourite or non-favourite spaces in Sheffield (through icons) and share an experience or particular story on the map.

Challenging the Narratives of the Night Experience

From the different stories and conversations, the participants demonstrate how the narratives of the Queer Communities that interact mainly in the night dynamics of the city were attached to a traditional common sense that Queer Communities just have a “nightlife”.



Fig 12. DJ Workshop Source: Authors



Fig 13. Gut Level Garden Space (Source: Authors)

Indeed, the Fig 14 on pg 71, **Mapping your experiences in Sheffield**, map speaks of Queer trajectories both during the day and at night. Starting from spaces that are traditionally associated with Queer communities such as bars and clubs but also moving to parks and iconic spaces of daily life that are also part of the imaginary of Queer communities.

As one participant said, your experience also depends in your age generation, and being Queer doesn't necessarily mean that everything is about nightlife. Indeed, the gardening workshop itself was a space that in the words of their Gut Level...

"...aims to make accessible the nature to the community in a safe space".

- Gut Level, 2022

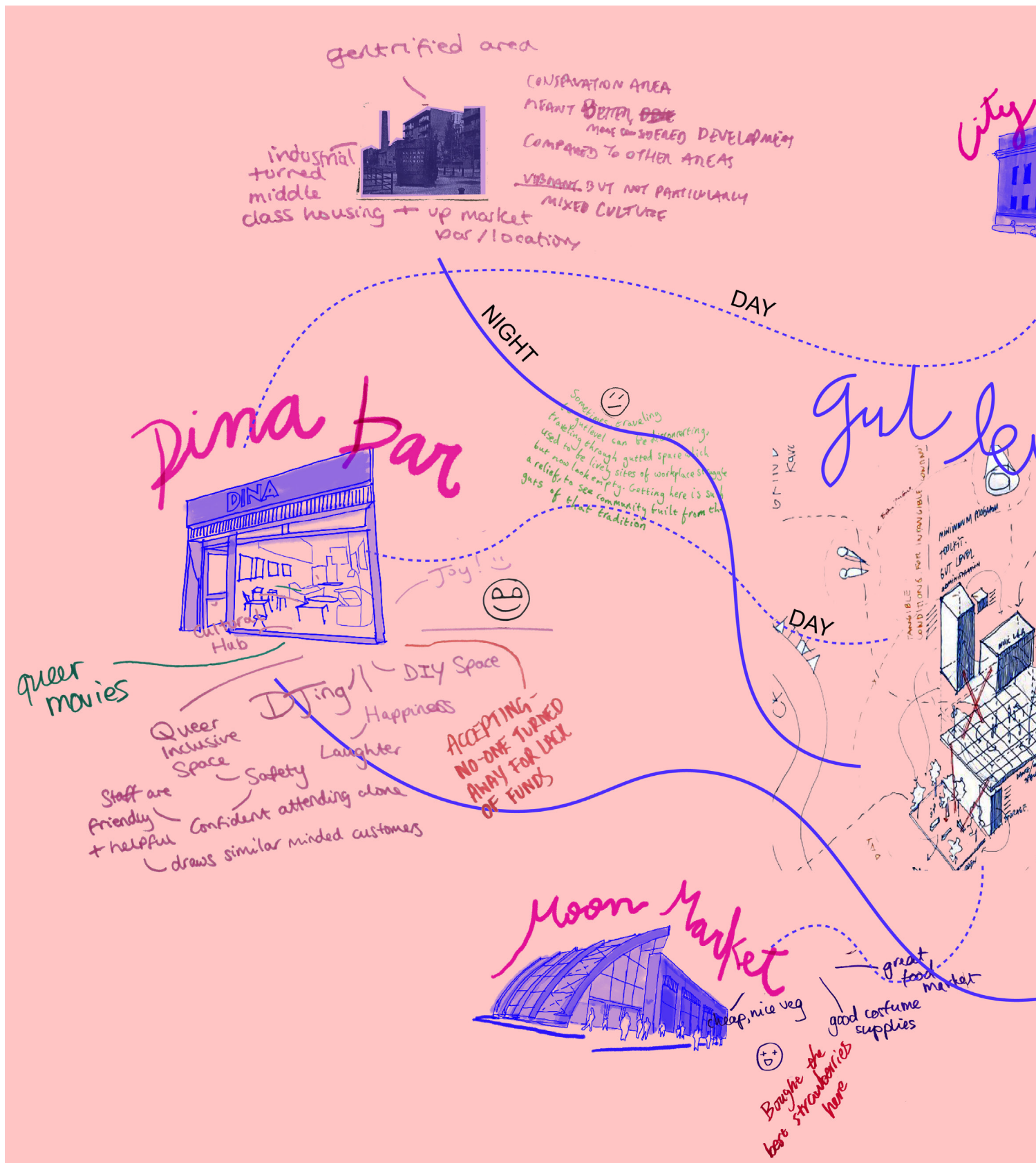
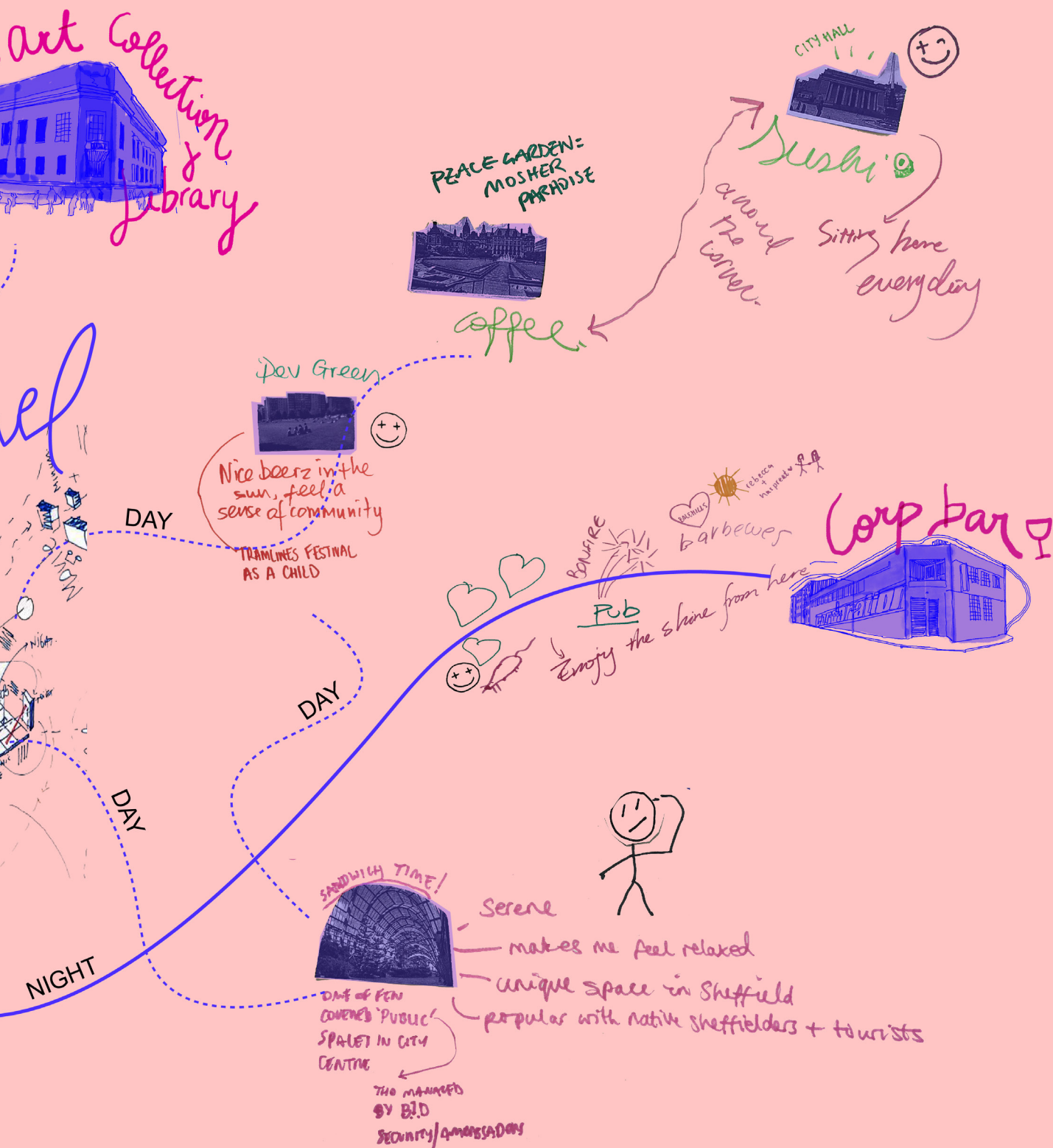


Fig 14. Figure: "Mapping your experience in Sheffield" Demonstrates the Emotional Connections during Day and Night Atmospheres in the Iconic Urban S



Spaces of Sheffield. (Source: Authors)

The Stories

Sharing stories on the map was also an opportunity to recognize for participants to recognise themselves as Queer bodies in Sheffield. This experience highlighted the need for recognition in a city that is governed by heteronormativity discourses. On the map, "loud men in bars" and surveillance environments were described

as uncomfortable for Queer bodies. On the other hand, they also recognized themselves in some other "Queer-friendly" spaces, such as the DINA bar or Gut Level's headquarters, achieving a feeling of greater confidence by being safe together, while experiencing the city from a Queer individuality can be threatening.



Fig 15. Original Map Showcasing the Day and Night Trajectories of Queer Bodies in the Urban Space of Sheffield. (Source: Authors)



Fig 16. The Stories about DINA Bar (Source: Authors)

The story about the Moor Market shows that it is a place that can provide the products for citizen’s daily life. Most people choose this place due to the quality of food and the relatively cheap prices. At the same time, the feature of the market allows the sense of boundaries caused by different identities to fade away, and people gather here only for the same purpose – to meet the needs of everyday life.



Fig 17. The Stories about Moor Market (Source: Authors)

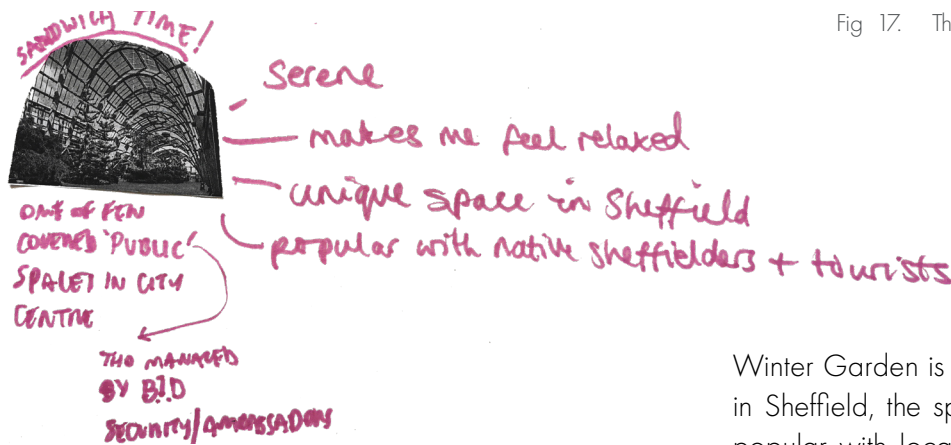


Fig 18. The Stories about Winter Garden (Source: Authors)

Winter Garden is a unique place for all those who live in Sheffield, the special design of its structure makes it popular with locals and tourists. As a public space, it offers a comfortable, relaxing space for those who will use and entrance it. Anyone in Sheffield can enjoy their leisure time here.

Not only the Queer community, but for the majority of citizens living in Sheffield, both locations are included in their daily active trajectories. It is interesting to note that the boundaries of identity are always somehow blurred in open spaces, where people enjoy leisure time in public and green spaces. The proximity of the City Hall and Peace Garden allows people to connect deeply with the city. In addition, the places provide opportunity for everyone (including those that identify as Queer), to have a sense of collective identity with the places of everyday life and the people they come into contact with.

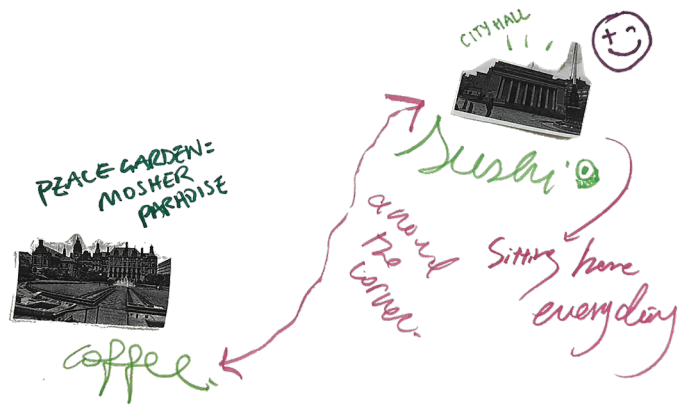


Fig 19. The stories relate to the City Hall and Peace Garden (Source: Authors)



Fig 20. The stories about gentrified area in Sheffield (Source: Authors)

According to the story on Fig 20 on pg 74, this area shows the result of gentrification in Sheffield. For the city, it is a evidence of revolution and transformation, and also a legacy of urban de-industrialisation. Nowadays, this area has become a main residential place for the middle class. But at the same time, the competition with other areas and complex cultural exchanges also exist in the area due to the influence of gentrification.

The story of Dev Green shows that this open space is more associated with community and activity. Firstly, it provides adequate and adaptable spaces for people to engage in collective activities. When people stay together with others, the feeling of safety in the place is significantly increased. Secondly, as the story mentioned that the site used to host large events such as the Tramlines Festival. It could be a chance for Queer people to use this kinds of public spaces to hold DIY activities.



Fig 21. The Stories about Dec Green (Source: Authors)

Safety Experience as a Collective: Home Scale

From Gut Level's Conversations:

As a collective, Gut Level priorities are focused on the notion of safety as a physical and emotional sense of staying in the physical building to keep promoting accessible and affordable spaces for Queer artists and building up a sense of community in what Katie, the leader of Gut Level, called "Home". In the interviews, she highlights how the institutional narratives of what a "Safe Space" means from the council are not necessarily compatible with the Gut Level conception. Indeed, she recalls the need to understand the music and the dance floor as a safe space away from judgment for the Queer collectives. However, she also states the music

and the dance floor causes acoustic problems with the neighbours and the landlords. In this sense, safety for the Gut Level collective implies finding a sense of tenure security in the physical space for the continuity of their music, dancing, and sharing skills activities take place. Furthermore, safety also entails co-building-up a sense of belonging among the members of the Queer community.

Therefore, safety as a collective implies tenure security, the redraw of the acoustic narratives in the neighbourhood, and a sense of belongingness away from judgment.



"During the pandemic we started having a digital safe space in which we could share stories and so on, but I think being physically together is very important. To get to know each other, to have the chance to know new people. For me having a physical space is very important. People start to feel more comfortable and it's kind of homie, they also feel less anxious because they know they can always come back and have some activities outside, sharing music, and dancing (....) Definitely, feeling safe for us means being together physically"

- Leader of Gut Level DIY collective, 2022

Fig 22. Source: Gut Level

The Role of Gut Level's Agencies in the Construction of Safety

Home & Urban Scale Agencies

In communities, the role of communication is a key element in the construction of knowledge. According to the experience of our partner, communication in groups is based on two foundations: firstly, the emotional connections and secondly, the systems of solidarity between Queer and DIY organisations in Sheffield.

Therefore, when exploring how to build individual, collective and institutional connectivity through communication in Queer communities, it is necessary to consider the relationship between the community and the outside society on two scales, the first based on the scale of the Queer community itself (home scale), and the second based on the scale of the city.

From Gut Level's Interviews and Active Participation:

According to the priorities of Gut Level, the method to better connect the different groups of the Queer community is to ensure the operation of different kinds of activities, such as parties, dance and music venues and DIY events.

As Lorne (2017) indicates that the spatial agency means practicing buildings beyond physical spaces. It means that the practice of space should focus on the participants and activists who stay in Queer community. Thus, the key bond between the physical space and the participants in community is the infrastructure within the space, which can also refer to the "equipment".

The initial community connectivity within the Gut Level can be seen from the main cooperation between the Gut Level and Dina, the "DJ equipment" provides a opportunity for Queer people to co-create their own DIY culture and inclusive Queer Utopia. As Katie (2022) states that:

"...at first, we borrowed the equipment from Dina; after a while, Dina decided to provide it for free; in the end, we have an important role in this Queer space, which also brings together a large number of Queer people from different places in Sheffield..."

Thus, it seems that based on the infrastructure such as DJ equipment, we can easily build a comfortable space for groups with the same qualities, attracting more members and expanding the internal network of the community. This helps the Gut Level to become an important spatial agency for maintaining the continuity of the Queer community.

In addition, due to this kind of internal relationship, it is easier to identify the partnership organization as the co-operators of space and activities. A successful partnership depends on trust, understanding and cooperation. Therefore, an obvious opportunity is to combine various infrastructures (equipments) through different Queer groups and organisations to form a integrate equipment agency.

As a medium in the physical space, the equipment can contribute to connects different Queer communities by physical factors. and the formation of a integrate equipment (physical space) agency is a core factor in increasing community connectivity, as it can provides diverse and inclusive equipment, spaces and platforms for Queer people to co-create their Queer living heritage and conduct the process of self-expression.

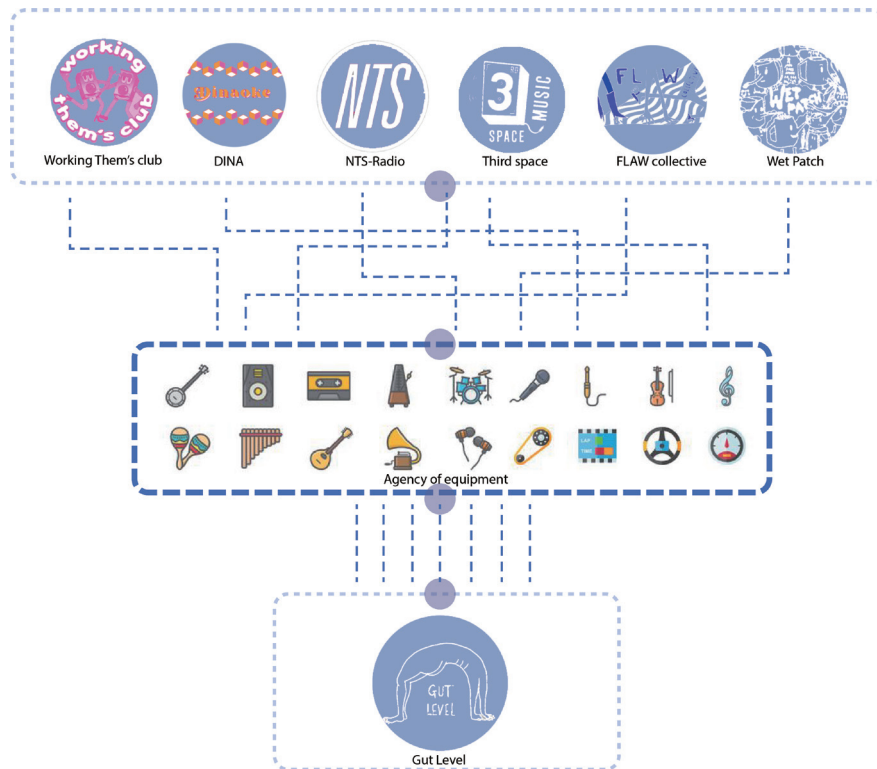


Fig 24. The Partnership Connection between Organizations (Source: Authors)



Fig 23. The Phase to Construct the Internal Relationship within the Queer Community (Source: Authors)

Challenge: From the Urban Scale Agencies

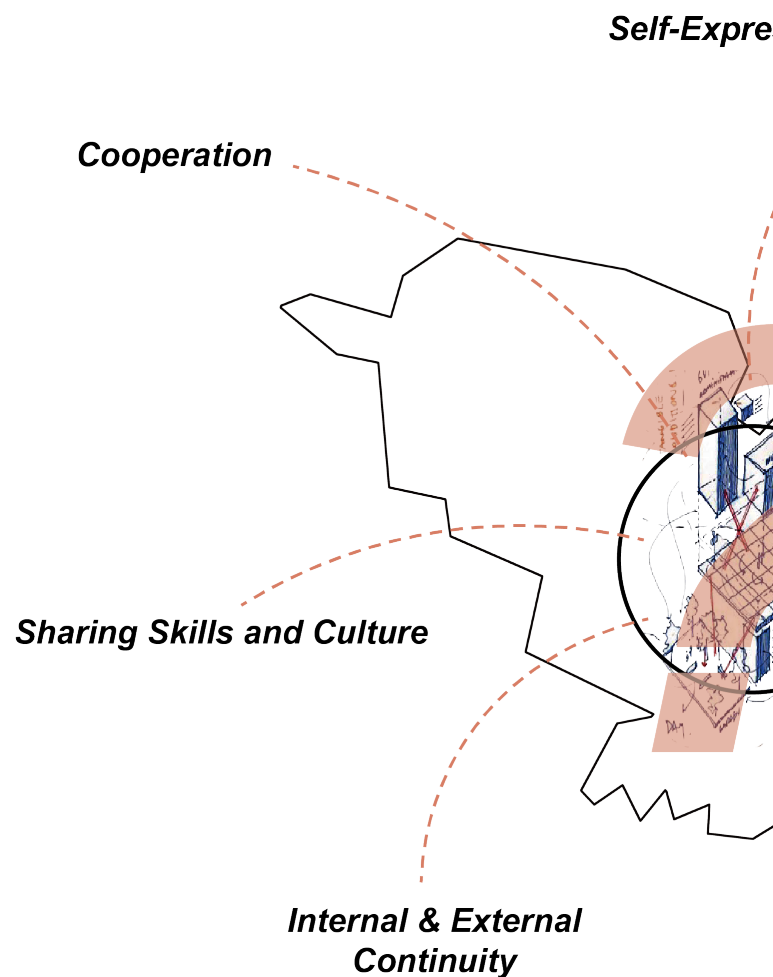
The fieldwork and research revealed that, despite the potential advantages of the Gut Level at home scale is their relatively stable internal relationship, it is a major challenge for our partners to promote the continuity of individual, collective and urban spaces.

For example, according to our work in the gardening workshop, we found that although Queer groups can create trajectories (stories and experiences) in urban spaces, the activities that bring together many Queer people can only take place in certain urban spaces with specific attributes, such as Dina Bar.

In other words, from the perspective of the dominant culture of society, the Queer community can hardly occupy an influential position in the complex geopolitical situation and relationship network in the city.

Our partners are also concerned with such kinds of issues:

- *How to discover and create inclusive and mix-used spaces;*
- *How to ensure economically viable and effective operations;*
- *How to share and perpetuate our dance, music, skills and DIY culture;*
- *How to encourage voices from different individuals and create belongingness from physical to mental aspect;*
- *How to promote collaboration with wider social institutions;*
- *And most importantly, how can we ensure that the wider community, organisations even the council are aware of the importance of Gut Level to the "ecosystem" of Queer communities and city spaces.*



ssion, Sense of Belonging

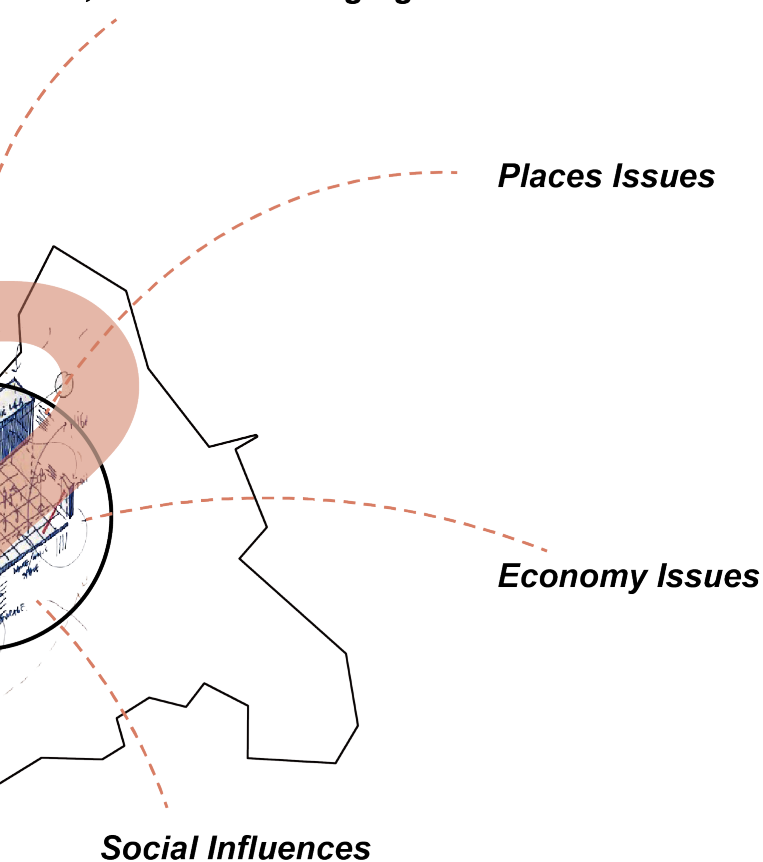


Fig. 25. Findings Summary Diagram (Source: Authors)

Findings Summary

An important question that emerged from these engagement was, *How to foster the continuity of the Queer Living Heritage from the creation of a sense of safety that departs from the individual and collective realm (the home) up to the urban scale (the city) experiences?*

In response to this, and in regard to our topic of safety, through conversations with key members of our partners, we realized that the priorities of Gut Level is to explore the methods that can support the continued co-creating of spaces that are physically and psychologically filled with a sense of belonging.

From the diagram on Fig 26 on pg 81, we summarize how the narratives around safety from Gut Level scale (the home) are connected within a broader ecosystem of Queer bodies experiences in Sheffield

On the one hand, from the experience of the city safety is understood as an intersectional, collective, day and night experience. On the other hand, safety for Gut Level implies tenure security, the redraw of the acoustic narratives in the neighbourhood, and a sense of belongingness away from judgment.

In terms of the Gut Level, the vision is not only about creating stable and continue safe spaces in the physical dimension, but also includes exploring the possibility of continuing the Queer living heritage through the physical space (infrastructure) in the city.

From the potential of those connections and the reconstruction of the narratives around safety (in the institutional, collective, and individual scale, we believe that we can foster a process to create an ecosystem of safety where Queer connections and Utopias could take place.

SHARING STORIES

THE CITY

“Safety is when queer stories can be shared”

COLLECTIVE EXPERIENCE

“Safety is a feeling of self-expressed yourself with people who you connect with”

DAY/NIGHT EXPERIENCE

“As a queer person, my trajectories and emotional connections are both at day and night”

PHYSICAL EXPERIENCE

Safety is where the dance floor and the Queer community activities could happen.

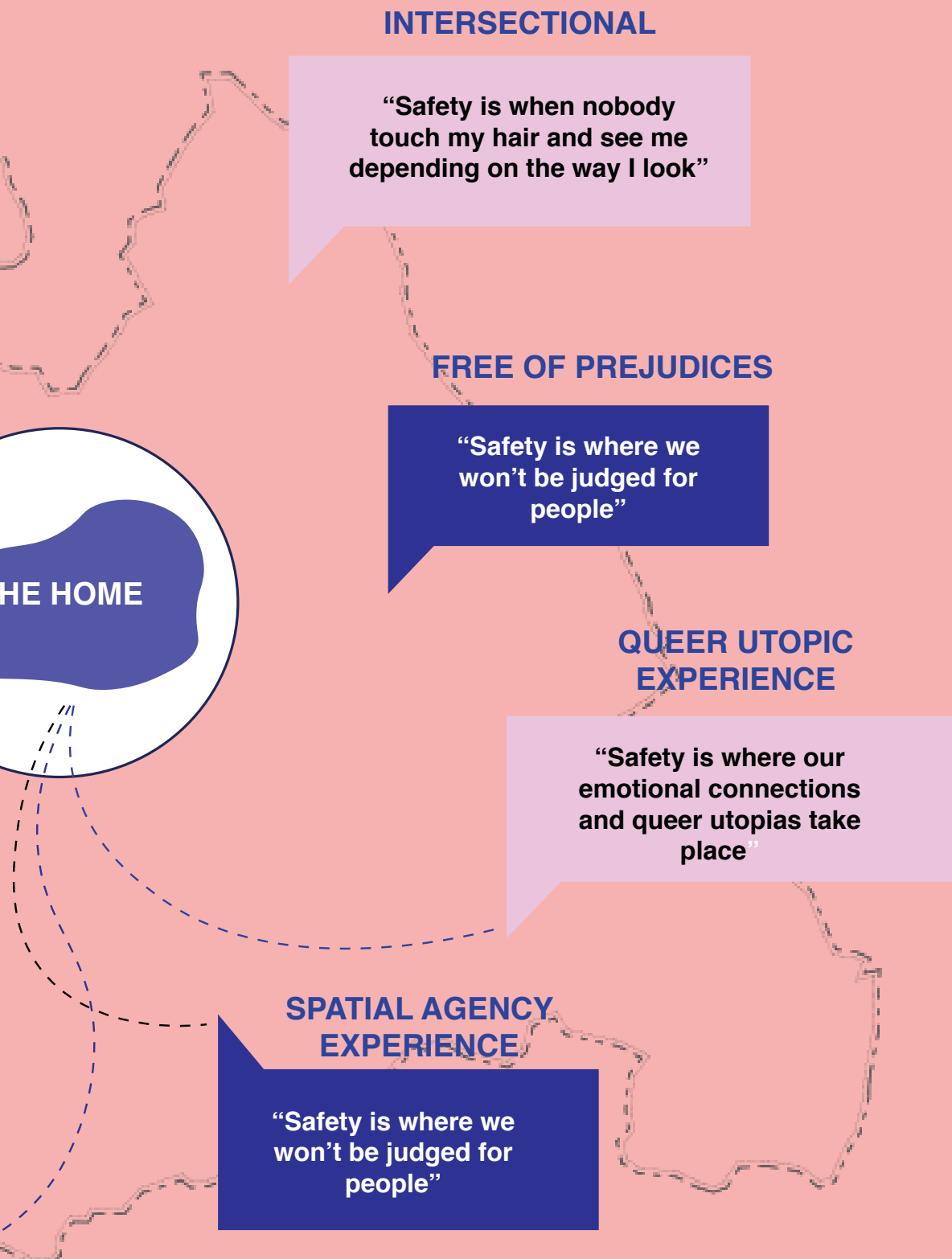


Fig 26. Figure: Findings Summary Diagram (Source: Authors)

2.6 STRATEGY

Narratives of Safety

Analysis Summary

From the analysis, it can be inferred that the narratives of safety from the Sheffield urban context are currently threatening the continuity of Queer community's connections and self-expressions from the scale of Gut Level's home (the building) up to the scale of the city.

However, the analysis has also highlighted the potential of the spatial agencies and connections into build-up a sense of "home" and safety from Gut Level's home up to the city. Considering the urban as part of a broader network of the DIY Culture and addressing the current challenges of Gut Level as a physical space, we believe

that is imperative to create also a sense of home beyond the physical Queer Space of the Gut Level. In that sense, we asked ourselves how to create an ecosystem of safety that celebrates Queer joy and connections from the "home" scale up to the city realm? The following diagram explain how the particular aims regarding the overall ecosystem of safety that we want to achieve is related to the specific strategies that we are proposing:

1. **Queering the Home up to the City,**
2. **Queering the City**
3. **Queering the Archive**

We feel these steps could support cross-scalar from Gut Level's headquarters up to Sheffield City.



**How to create
an ecosystem
of safety that
celebrates
Queer Joy and
Connections
from the
"home" scale
up to the "city"
realm?**

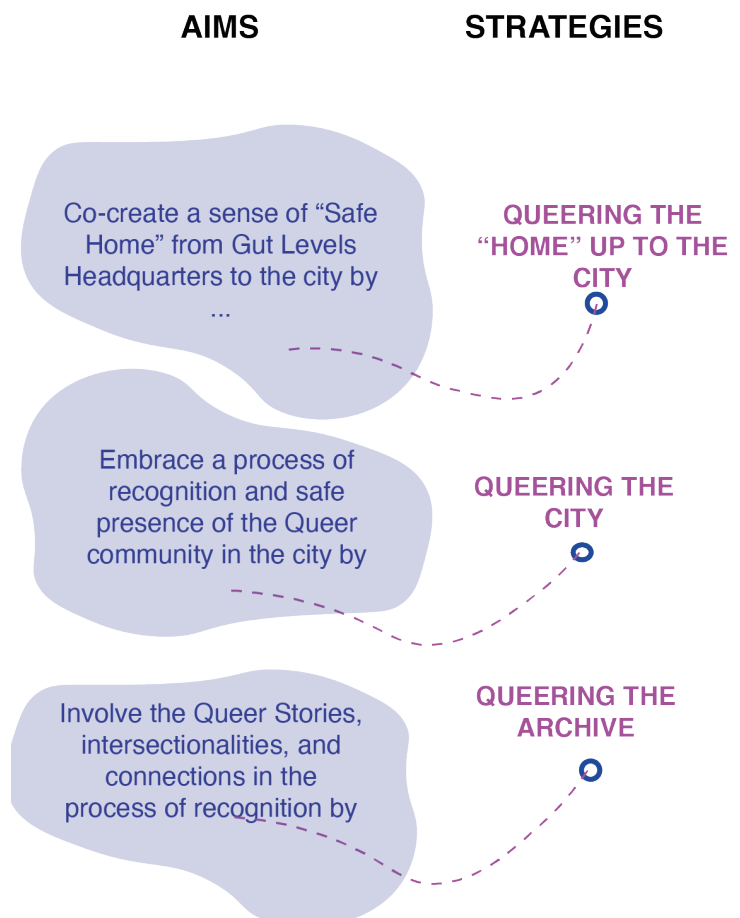


Fig 27. Proposal Diagram (Source: Authors)

2.7 PROPOSALS

Queering the City from the 'Home' & Bringing the City to the Home.

The Queer Tool kit: A set of tools for building up Progressively Queer Living safe spaces in Sheffield.

The proposal draws upon the potential of the spatial agencies of the Gut Level in a broader network of the DIY Culture and from the personal trajectories of the Queer individuals in Sheffield.

By bringing Gut Level agencies and Utopias to the city, we aimed to challenge the heteronormative spatialization and current narratives of Sheffield.

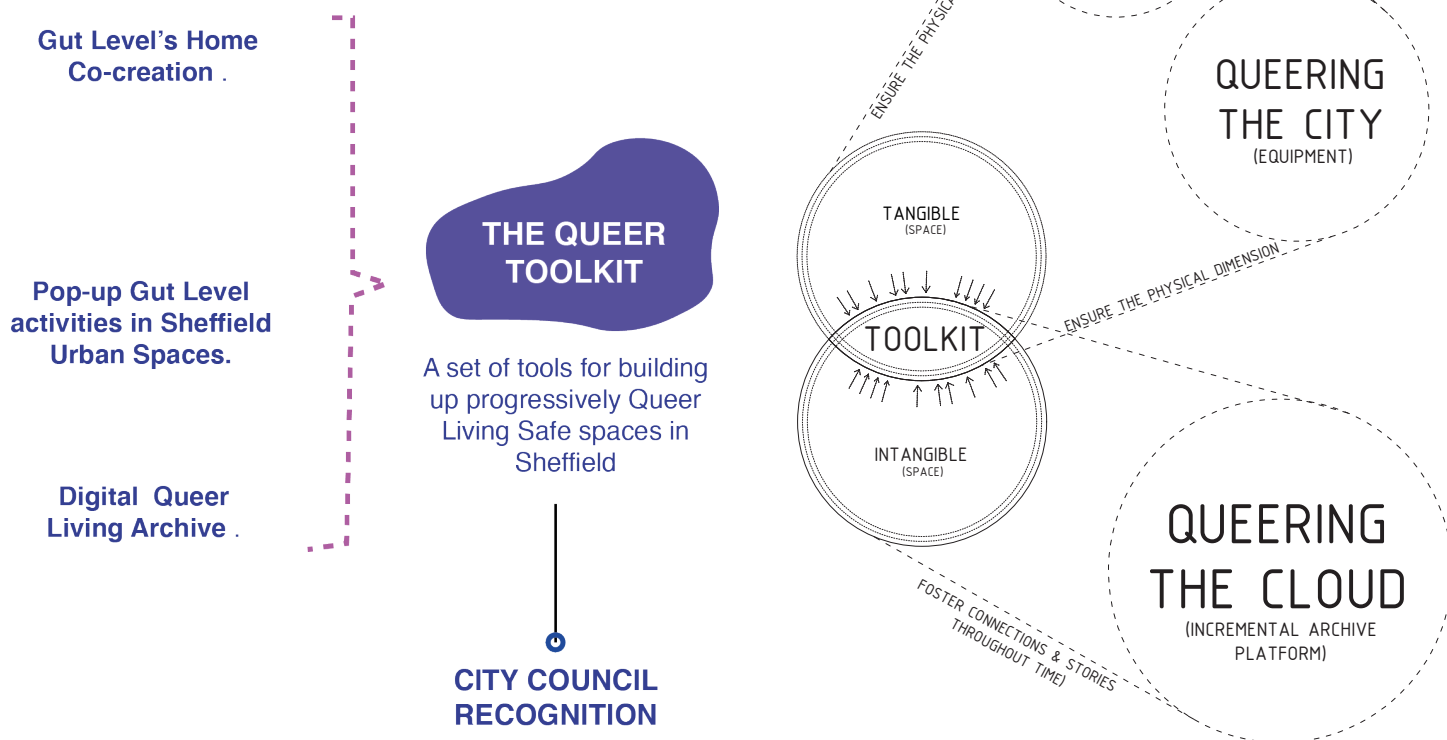
Departing from the organic connections of Gut Level,

both emotional and cooperative, we aimed to build up progressively and organically a sense of safety through a collective appropriation of Sheffield, from Gut Level's headquarters to the city.

Steps

- **Urban Safety (Collective): Recognition Safety & Connectivity**
- **Home Safety (Gut Level): Connection Safety**

INTERVENTIONS



Bringing the City to Gut Level: Queering the Home

Bringing the city to Gut Level suggests creating the conditions in which the continuity of their connections, both emotional and cooperative, as their Queer Utopias could take place in a safe atmosphere.

From the fieldwork, we addressed that safety from Gut Level lenses implies the recognition of the physical space

A) Co-creating a Safe Home:

Departing from the potential of the spatial agencies of Gut Level in the broader ecosystem of the DIY network, we proposed a process in which the core family of Gut Level (the four members) could start a process of negotiation within their neighbours and the Council to co-create their

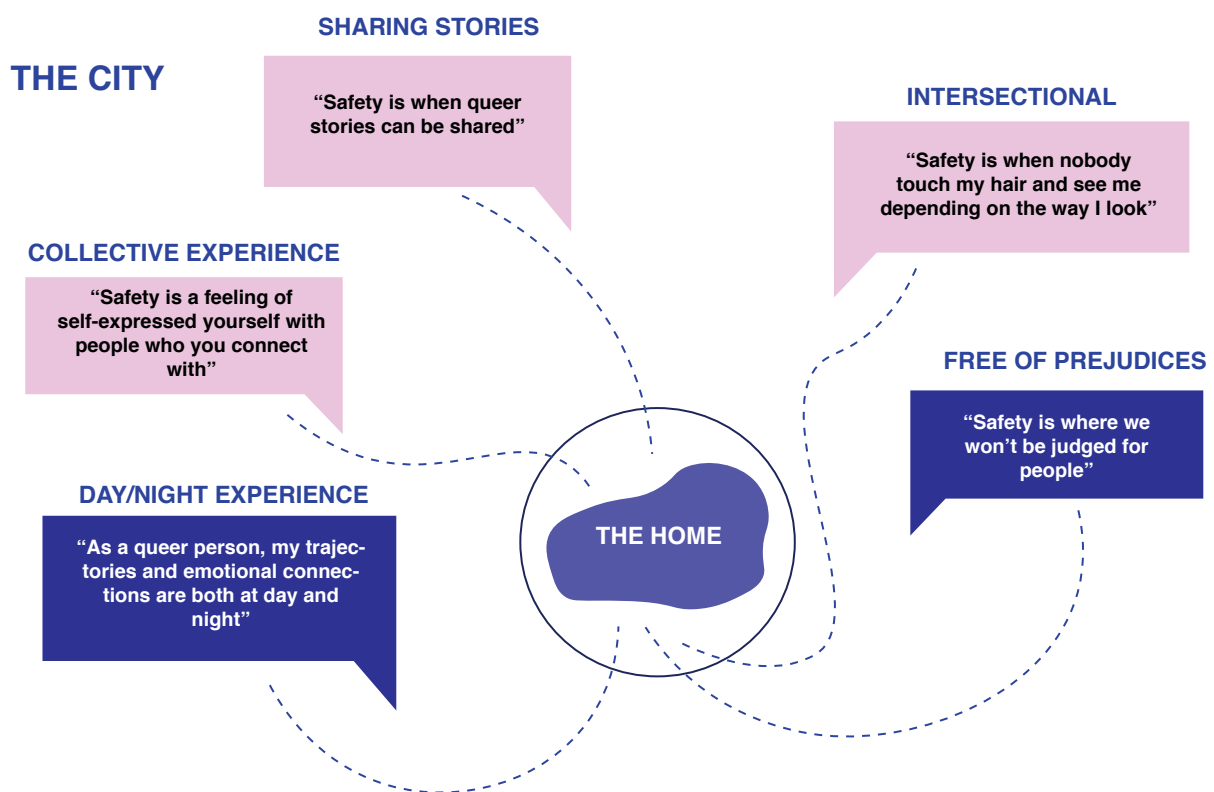


Fig. 28. Proposal Diagram (Source: Authors)

that they call "Home" into a place where music, dancing, sharing skills, access to nature, and a sense of collective joy could take place.

In this regard, "Bringing the city to Gut Level" is to create a process that ultimately allowed them to access tenure security of what they called "Home", to challenge the acoustic narratives in the neighbourhood, and to keep creating a sense of belonging in their Headquarters. This is what we called Queer Home Safety.

But, **how do we achieve this?**

Queer "Home". Considering the organic structure of their agencies as a solid example of survival and spatial transformation, the time and resources dedicated by the team of partners, members, and volunteers in creating, planning, and constructing the physical and digital platforms, we believe this process needs to start from this potential and inspiration.

Step A1: Defining minimum conditions of "Home"

We propose to start a process of co-creation of the Idea of "Home" integrating Gut Level starting family and the DIY network.

ADMINISTRATION (partners / private)

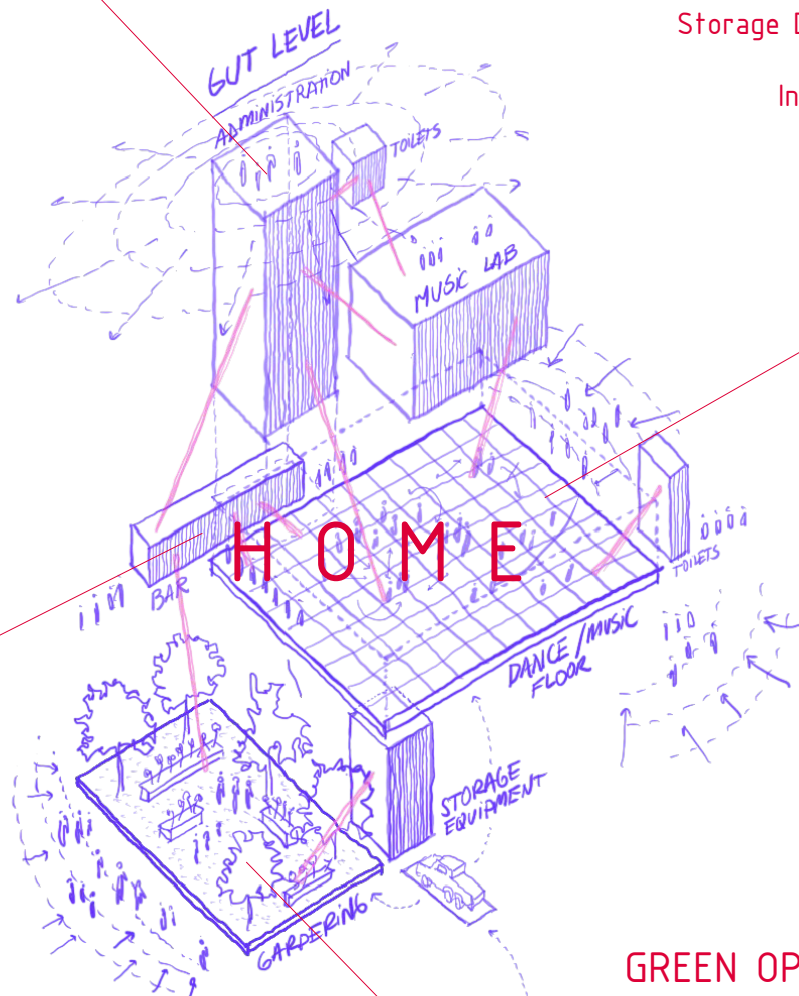
Everyday activity
(day/night)
Administrative
co-work office
Meeting room
Co-create space
Toilet
Kitchenette
Storage (equipment)

DANCE / MUSIC FLOOR (members / users / public)

night activities
DJ workshop
parties
Storage DJ equipment
Isolation
Infrastructure
Lights
Speakers
toilets

BAR (members / users / public)

day activities
open space
Gardening
toilets



GREEN OPEN SPACE (members / users / public)

day activities
open space
Gardening
toilets

Fig 29. Figure: Intervention: Minimum Programmatic Tool kit & DIY Network Appropriation (Utopias) (Source: Authors)

From the fieldwork, the idea of considering Gut Level's place as an space that can operate at day and night, as a space for Queer Utopias to build-up, and as a collective sense of belongings are the basis of the definition of safety from Gut Level's collective.

Intervention: Minimum Programmatic Tool kit & DIY Network Appropriation (Utopias)

This is why we proposed an strategy of programmatic minimums that can be appropriated by the spatial

agencies of Gut Level and that can be the basis of possible future interventions and relocations within the Council.

The programmatic tool kit includes the idea of home at day and night, an open process to include the appropriation of the Queer Utopias and further imaginaries in the building, and a digital platform to receive the feedback from DIY members among Sheffield. In this way, the design and the co-production of the "Queer Safe Home" will be essentially organic and self-organized as the ethos of Gut Level.

Step A2: Expanding the "Home" to the city

Departing from the DIY Network, this process will support the creation of a supportive network between the different DIY organizations to create pop-up activities in the recognized iconic urban Spaces and also industrial underused spaces of Sheffield.

Intervention: Tool kit in the City by Day & Night

Appropriation of Gut Level agencies in the Sheffield's iconic urban spaces. From the tool kit, the proposal aims to potential the emotional and supportive connections that already exist in the broader ecosystem of the DIY network, to create spaces of recognition, according to the stories that were collective during the field trip.

From the basic sound equipment (the tool kit), Gut Level will have the opportunity to progressively achieve some recognition and a sense of "safety" in Sheffield. The evidence of their agencies and celebration of joy and

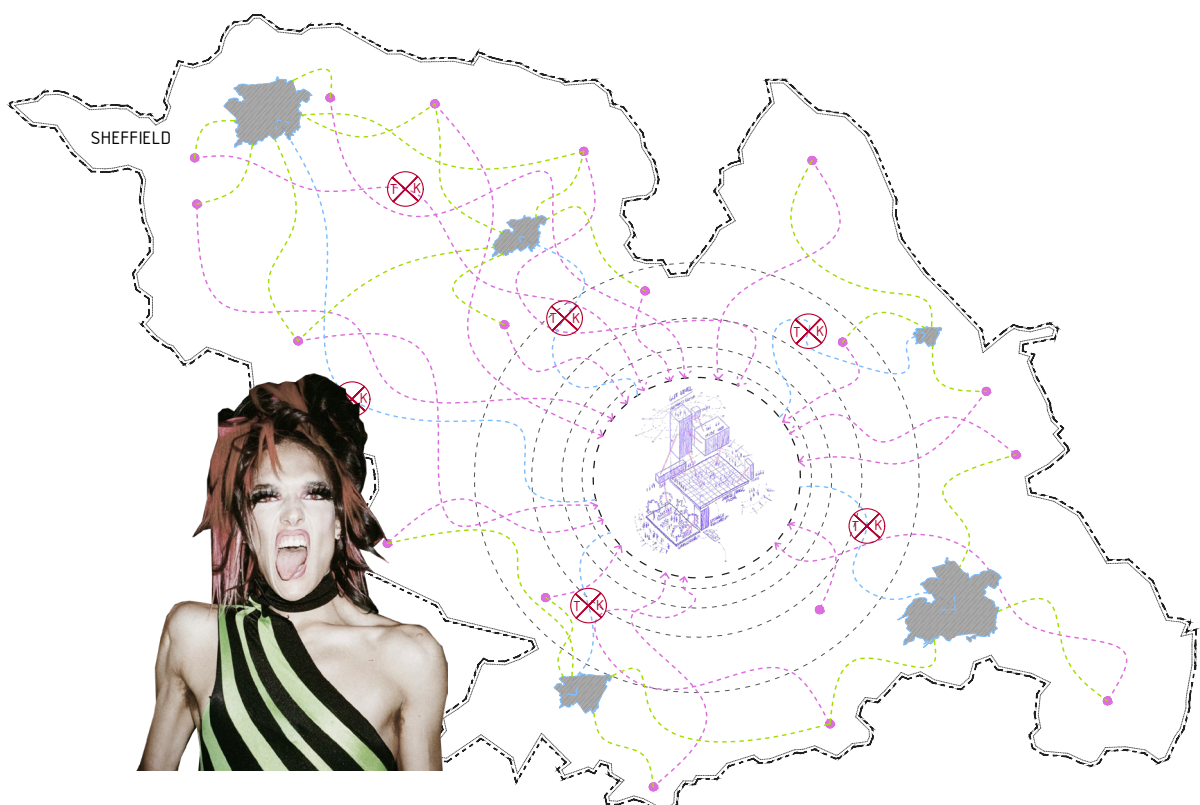
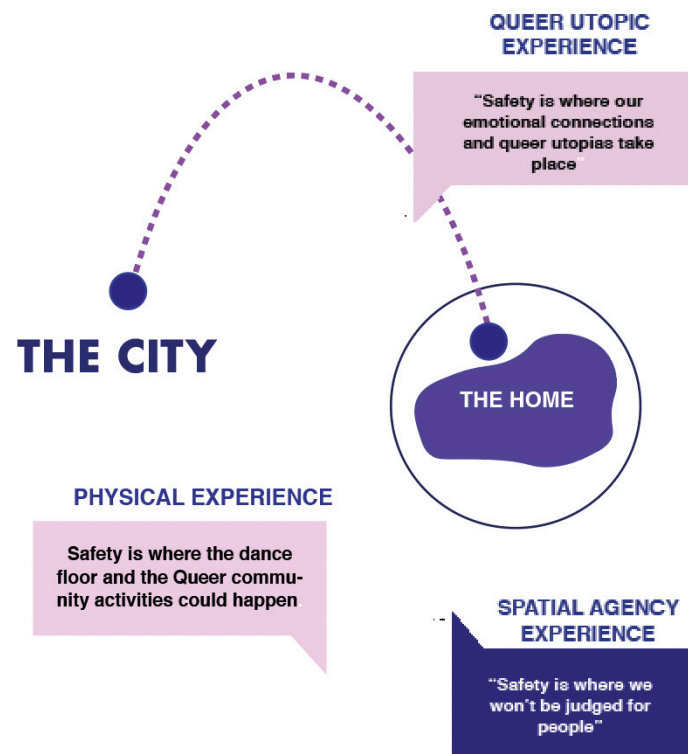


Fig. 30. Figure: Intervention: Minimum Programmatic Tool kit in the City (Queering the City) (Source: Authors)

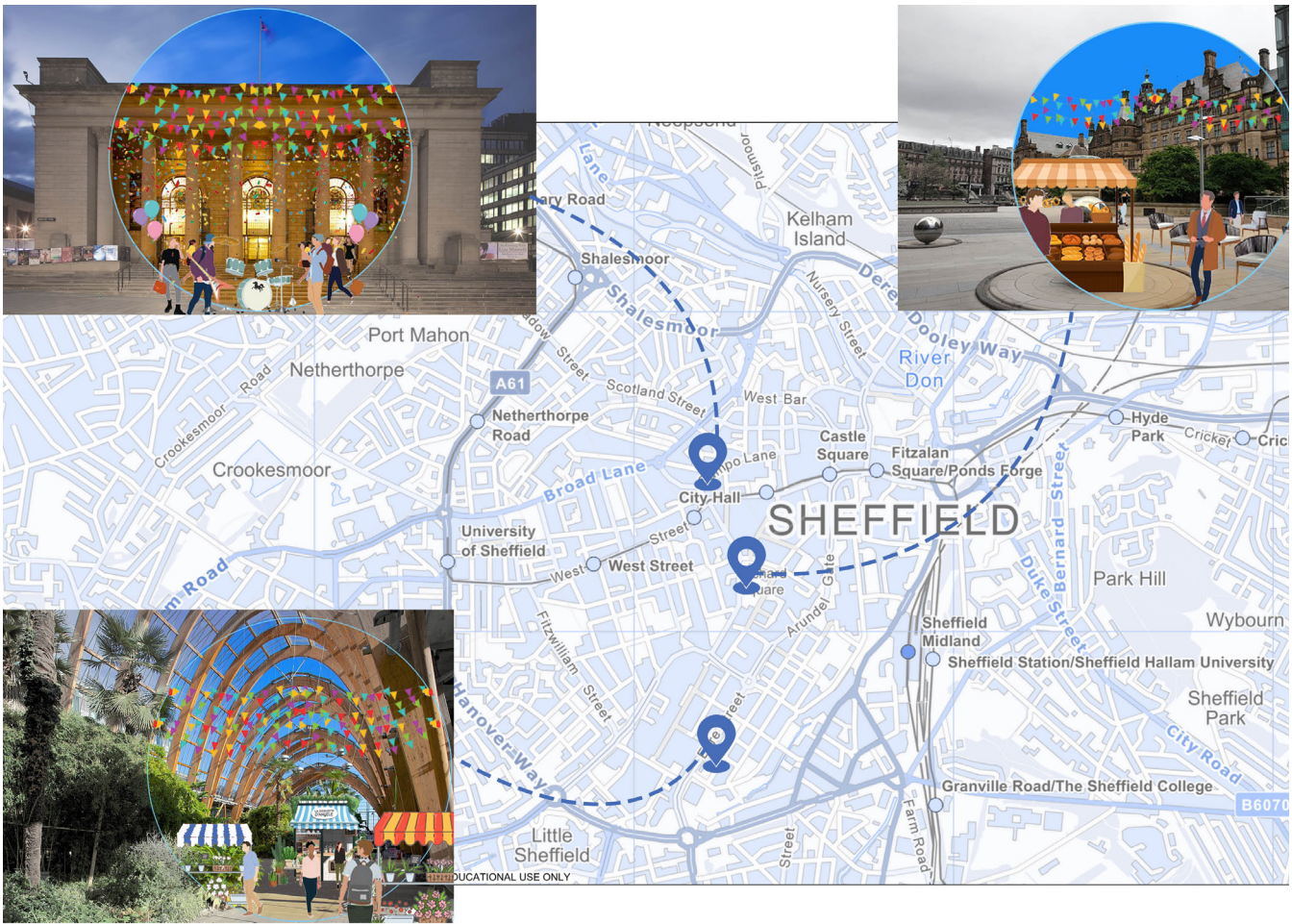


Fig 31. Figure 07: Mapping Urban Scale Equipment with the use of those Spaces. (Source: Authors)

pleasure will serve them to negotiate with the Council the inclusion of their activities and the continuity of their collective self-expression, shaping in this way an ecosystem of safety in the urban realm of Sheffield.

“There are not many spaces for the Queer community. So growing up in Sheffield sometimes feels uncomfortable. I definitely feel more comfortable now, just being myself.

(...) We deserve something like finding a place where we won’t be judged by people, being yourself really”

- Anonymous, 2022

A.3) Step 3: Negotiating within the Council Intervention:

As for the scale of the city, we would like to explore the connections between Queer people and city places, such as Queer heritage, public buildings, parks, etc. This is important in order to achieve the recognition of Queer communities and to build up safe spaces in the city.

We invited individuals from Queer communities (through Gut Level) to make a storytelling map with us, in order to tell us their life experiences in Sheffield and keep collecting stories. From those stories, it can be seen that Queer communities' activities are closely linked to social activities and social spaces.

Take city town hall/ winter gander and peace garden as an examples to show how these places will be with that pop-up equipment and activities. Therefore, public spaces are also a continuation of the Queer spaces.

Intervention: Living Queer Archive Website Platform

With all the collected process of co-creation of "home", both in the building and the urban scale, the proposal aims to integrate the evidence in a Living Queer Archive Website Platform that allows these communities to negotiate within the Council and to build-up the starting point of a physical security.

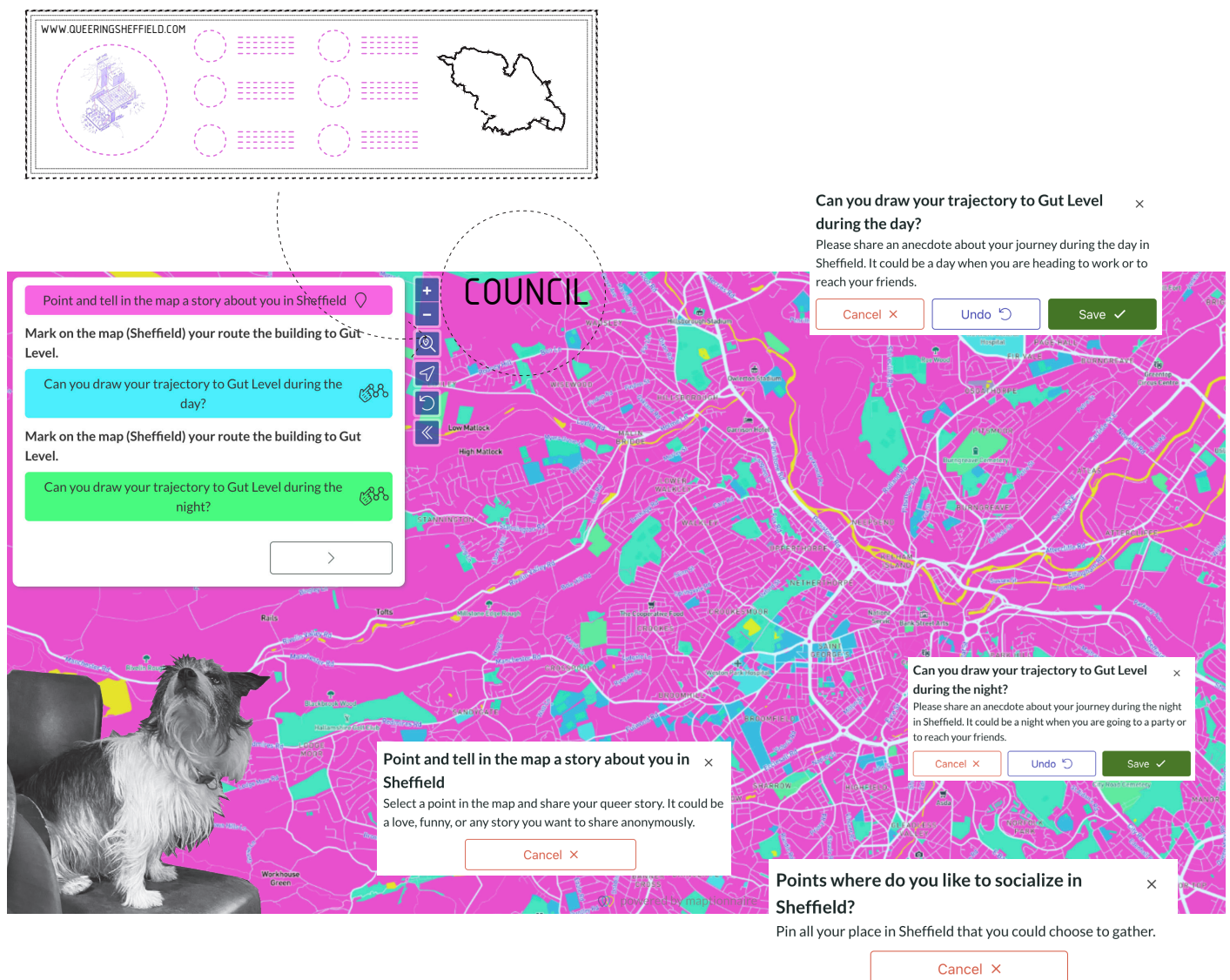


Fig 32. Intervention: Living Queer Archive Website Platform (Source: Authors)

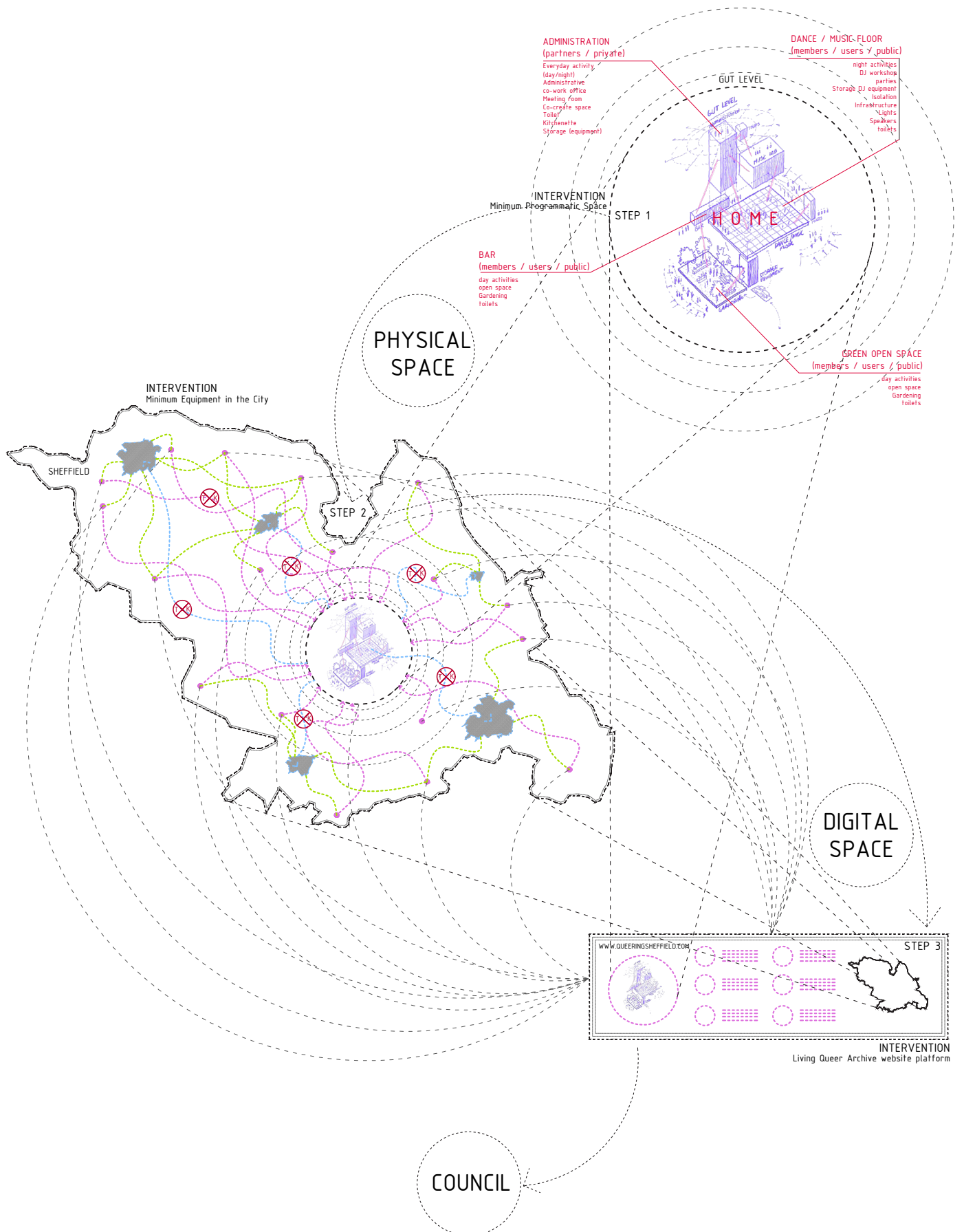


Fig 33. Intervention: Living Queer Archive Website Platform (Source: Authors)

2.8 CONCLUSIONS

Queer Geographies

This research departs from exploring the notion of safety from the Queer communities' experiences including their individual stories, their collective perspectives, and how those constructions are negotiated with the institutional narratives of Sheffield. In that sense, we understood that Living Heritage narratives also entail processes of continuous recognition in which the question of which safety, and whose safety required to be centralized.

On the other hand, the research proposal has also revealed the potential of the so-called spatial agencies and the co-creation of imaginary spaces from the Queer communities, challenging the current narratives of the city around what does it mean to be safe? As a result of the analysis, we concluded that constructing "safe spaces" are grounded in the intersectional, day and night, collective, digital & physical, and above all centralized desire to build-up a sense of community together.

Even though the proposal "Queering the city from the "Home" build-up an starting point of recognition of the

continuity of the Queer Living Heritage of Sheffield, it is also important to address that this process required to start with and against the state. In the entanglement of the economic and industrial deprivation, and the spread of non-inclusive spaces, self-agencies needs to be recognized but also to keep flowing organically, as the DIY ethos.

What now? Further research is required to understand Queer geographies from the particular situations of their collectives, considering that as stated by Finn (2022), inside the Queer and LGQTB collectives there are also nuances and particularities that should be acknowledged when considering interventions. In this way, we believe in that the ecosystem of safety in the city is the celebration of joy and imagination of Queer collectives.

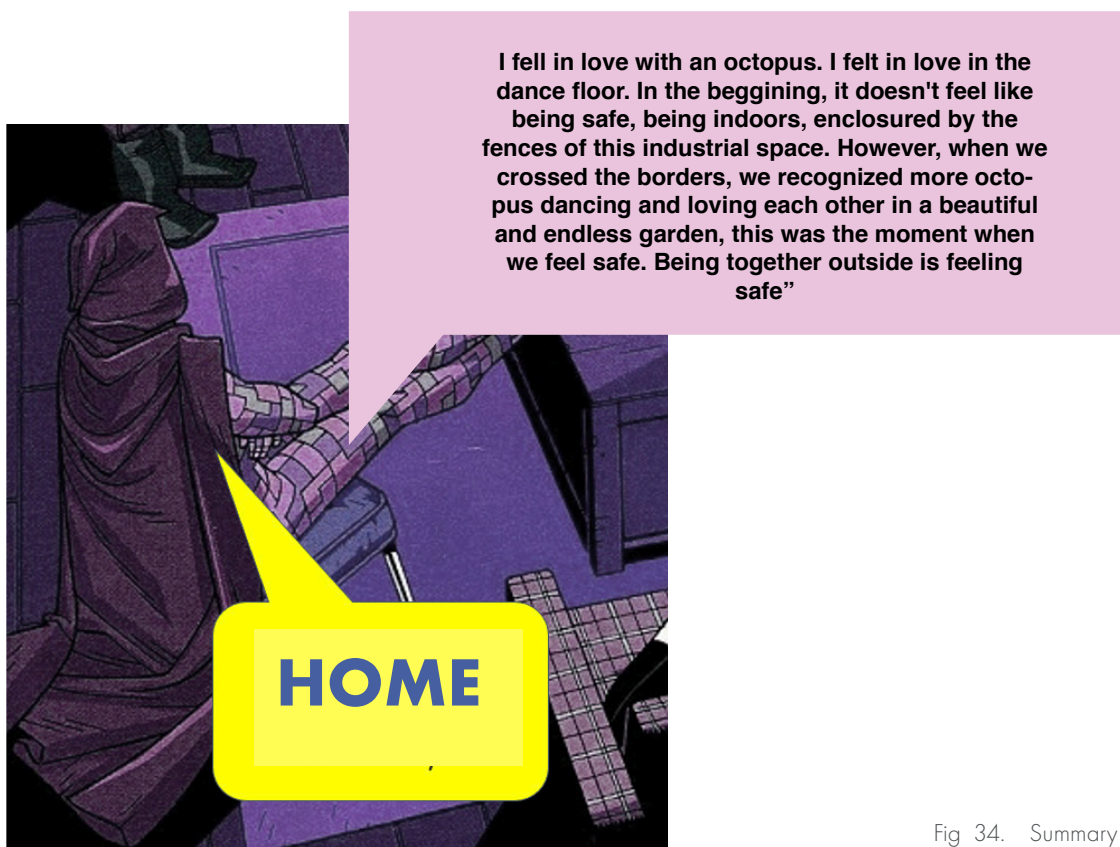


Fig 34. Summary Diagram (Source: Authors)

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03

SYSTEMS OF CARE



Annelise Jenson
Dima Raijo
Iman Abdulkdir
Jalyka Niu
Qianwen Zheng

Food as an Infrastructure of Care



Abstract

The trajectories of food from a germinated seed to a prepared meal takes us on a journey of intentional care practices often invisible. Food can be an entry point to understanding diasporic care infrastructures and systems of solidarity. This means looking critically at the history, memories, rituals and shifts in the collective identity of a community, specifically within diasporic urban spaces. The following report provides an insight into food as a central infrastructure of care by countering the understanding of care practices within the African-Caribbean diaspora in Sheffield, and through the services provided by the District African Caribbean Community Association (SADACCA). The report offers an in-depth review of the socio-spatial patterns of care

in this diasporic community by evaluating the delivery of services within Sheffield and SADACCA, recognising intersectional identities and their respective values, and how unique positionalities experience care within the existing infrastructure. We found that food serves as a unifying link for wellness services (physical and mental health), climate change awareness, and food security in the African-Caribbean diaspora of Sheffield. The geopolitics of food culture and delivery highlights the gaps in cultural capital, spatial politics and connective identities. Our report offers suggested interventions that could strengthen the legacy of SADACCA as a care-provider for the diaspora community within Sheffield.



Fig 1. TBD (Source: Authors)

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3.1 INTRODUCTION

Conceptual Framework: Living Heritage & the Connection to Care

To deconstruct living heritage through the dimension of solidarity and systems of care, we started by recognising the critical needs of the African-Caribbean community in Sheffield and the supportive role provided by the Sheffield and District African Caribbean Community Association (SADACCA) to retain the community's connection to the diasporic space.

This frame of thought explains that although the practice of care may have been fragmented over time through population migration - forced and otherwise - the concept of living heritage emphasises the capability of communities to anchor traditional cultural practices and leverage new experiences to maintain "[the] affective connective tissue between an inner self and an outer world" (Hobart & Kneese: 2020:2). In this case, reviewing the key survival practices and geopolitics that influences the bodies of African-Caribbeans and the spaces they navigate as individuals, social groups and political organisations across Sheffield. Collective life as a social phenomenon is established on the premise that people belong to groups of similarly conscious beliefs, ideas, histories, and socialisations that encourage relationships which allow society to function and develop. It emphasises the concept of togetherness and continuous sustenance through care giving and care receiving. Through this concept, care becomes an

all-encompassing response to specific individual and collective needs. It's this action that maintains the order and sustains the connections between people and planet through a sequence that reflects the identity of the people, the spaces they occupy, and the exchanges that take place within a city.

Power and Mee (2020) define infrastructures of care as *"the infrastructural forms that pattern the organization of care within society, the more or less embedded tracks on which care may run, shaping and being shaped by actors along the way."* It is important to highlight that care is a continuous process. It's this process that capitalises on the cultural and social capital of our collective interdependence and responsibility to contribute towards the maintenance and repair of social and spatial fabric, but also individual reparative healing. Possessing this understanding, we attempted to highlight SADACCA as an anchor for Sheffield's diasporic communities, particularly the African-Caribbean community, and the customs carried out to legitimize a sense of belonging and establish the identity of communities through food as an infrastructure of care.

Food, as we soon found out, can be a foundation for fostering bonds and maintaining heritage in a diaspora community.

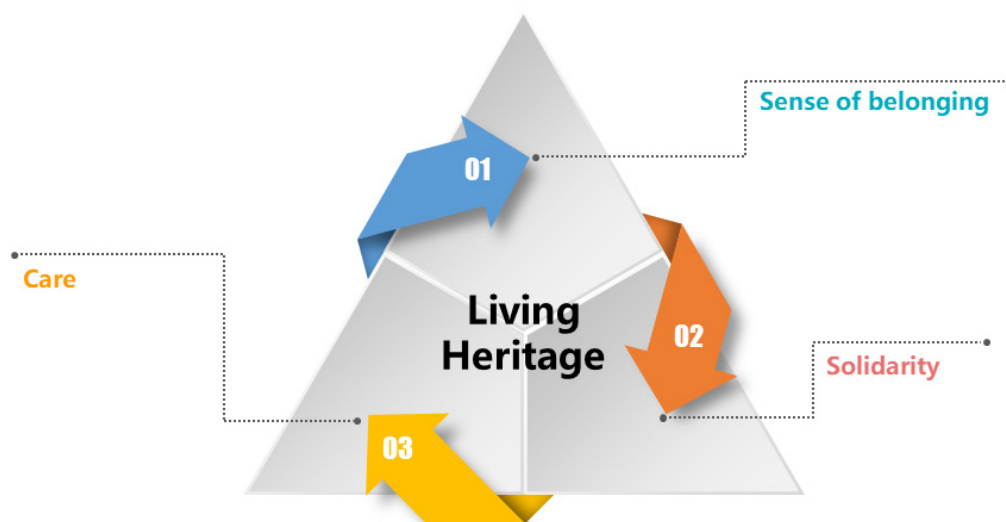


Fig. 2. Theoretical framework of living heritage and infrastructure of care. (Source: Authors)

3.2 CONTEXT

SADACCA and African-Caribbean Diasporic

In Sheffield, The District African Caribbean Community Association (SADACCA) was established in 1986 on the foundations of the Sheffield West Indian Association. The latter was initially founded in 1955 by the first-generation Afro-Caribbean migrants in the city, also referred to as the Windrush generation. The organisation expanded its reach to accommodate the influx of migrants from diverse African-Caribbean backgrounds but also to provide spaces for care activities for the community. Shortly after, community wellness groups, social clubs and support structures providing care services began to spring forth, and in response Sheffield began to acknowledge the growing culture and population, albeit passively and unenthusiastically.

When approached, the city leased the Wicker building, an old steel factory near the river and tucked away in the part of the city that was not deemed desirable for locals, to SADACCA and its community members to carry out their cultural practices. The building had previously been unoccupied for ten years and was in a state of severe disrepair. Community volunteers and the community Elders set out to create a space that was livable and that could host a range of activities as needed. These activities spanned health services, day care groups for elders and young children, Saturday school to impart knowledge, church services, a women's support group, mental health associations, gardening and food classes and parties in the main hall. Thus, this African-Caribbean community occupied a central place in post-colonial urban landscape of Sheffield. The community subverted inequity, racism, alienation and colliding cultural differences to form a palpable space that Homi Bhabha would describe as; *"something different, something new and unrecognizable, a new era of negotiation of meaning and recognition"* (Bhabha, 2001).

The spaces and the practices within were borne in response to a gap in the infrastructure of care within the city and resulted in the creation of niche spaces; a 'third space' to accommodate a diasporic culture, one of hybridity. Bhabha (1994) explains hybrid identity and third space in postcolonial discourse as emerging from

challenging the validity of an essentialist cultural identity imposed by the coloniser on colonised populations. It is the failure to establish a singular and universal socio-spatial framework of identity for the 'other' that creates the indeterminate spaces of "disruption and displacement of hegemonic colonial narratives and cultural structures and practices" (Bhabha 1994; Bhabha 1996; Paul 1998).

The third space is a production of a culture that is familiar but with new



Fig 3. SADACCA Community Centre (Source: Online - SADDACA Facebook)

elements interwoven in the creation of new identities that celebrated the 'before', reconciled the 'now' and allowed the 'new' to form. This identity is "neither just this/nor just that" (Dayal p. 47). This identity has

negotiated and translated the journey of interruption due to a diaspora motion, an original culture that can be traced to a 'home,' and a new culture that has 'othered' the body within its new space. The hybrid body has the potential of trans-culturation due to a counter hegemonic agency within it that allows fluid existence between different moments and, importantly, the ability of new subject positions to emerge within the third space.

In 2015, SADACCA's board was reduced to three members following a complete termination in its funding by Sheffield. This reputation has been difficult to shed and consequently making it hard to secure grants for new projects despite partnerships with Universities (Sheffield and Sheffield Hallam) and other community groups. Coupled with these challenges, the SADACCA's lease of the Wicker building is set to expire in less than five years - after 36 years of occupancy.

SADACCA has faced a challenge in progressing discussions with the city council and other government entities about their security of place. They understand that the loss of the Wicker building will widen the gap in re-conciling their identity and continue to fragment the sense of belonging of Sheffield's diaspora communities.

To help alleviate these risks, SADACCA partnered with us (UCL BUDDs) to outline their priorities and propose interventions to maintain an ideal system of care. That included the following:

- *Re-thinking identity of community members within space and framing a notion of belonging and value within Sheffield by re-affirming their contributions to the city.*
- *Secure the future of Wicker as an anchor for the production and provision of spaces of care.*
- *Develop a community partnership model that can be used by SADACCA and other organisations to support community members.*



1834

Abolition of slave trade in most British colonies

Slaves needed to keep working for their masters until 1838

Liberation

1837

The slave Compensation Act grants millions of pounds to British enslavers in compensation for the loss of their property. The formerly enslaved receive nothing

Suppression of livelihoods of formerly enslaved increasing wealth and opportunity gaps.

Oppression

1846-1847

Frederick Douglass visits the city of Sheffield for the first time

Sheffield contributes in the national abolition efforts

1859-1860

Frederick Douglass visits the city of Sheffield for the second time

Sheffield contributes in the national abolition efforts

1948

The Empire Windrush brought the first group of immigration to London
Rebuilding the country after war

Migration

1953

Sheffield Coloured people association formed

Emancipation

1955/1956

(Sheffield) West Indian Association formed

Emancipation

1950s-1960s

Large scale immigration of Afro-Caribbeans in the UK to cover the shortfall in labour following the Second world war.

Many settled in industrial cities including Sheffield

Migration/ Diaspora

1966

Sheffield Committee for Community Relations established by the City Council

1960s-1970s

No. of Caribbeans in the UK rose sharply due to unrestricted travel around the empire and commonwealth

Caribbean community began to establish in Sheffield

Migration/ Diaspora

1981

6300 Afro-caribbean residents in Sheffield

1986

Sheffield West Indian Association become SADACCA (Sheffield District African Caribbean Community Association)

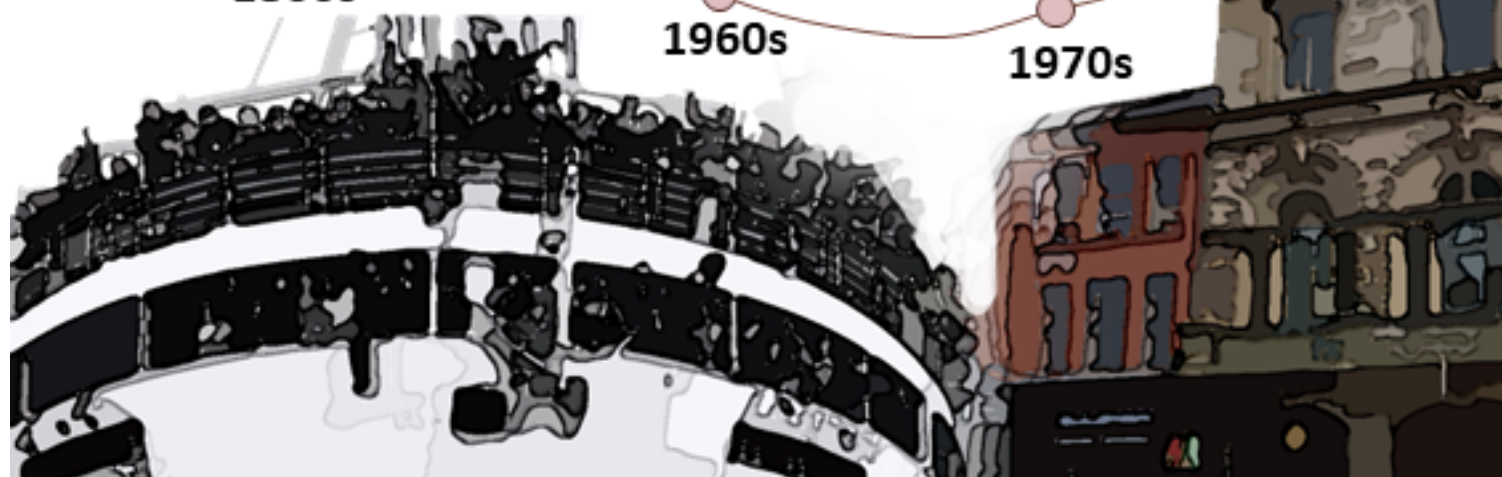
1988

Sheffield African Caribbean Mental Health Association Limited established (SACMHA)

1989

First Afro-Caribbean teacher appointed in Sheffield

1980s



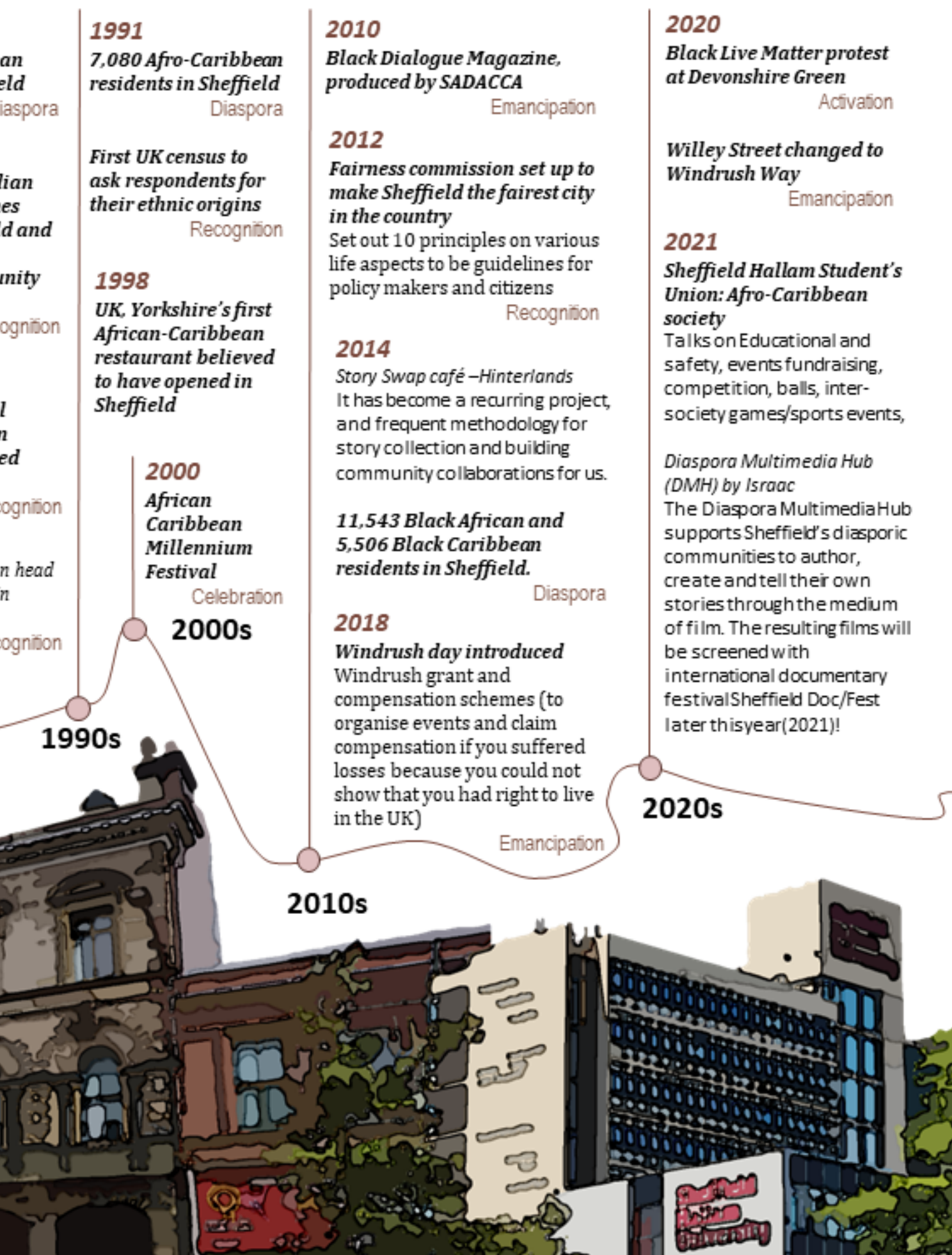


Fig. 4. Timeline of SADACCA (Source: Authors)

3.3 RESEARCH QUESTION

Why food as care?

The focus of our preliminary research was to understand how ‘food can support and connect the socio-spatial structures of care within SADACCA and the City of Sheffield.’ Through our inquiry of the infrastructure of care, it was important to highlight the capacity to care, the capacity to connect, the capacity to repair and maintain of the African-Caribbean diaspora community.

This intersectional praxis is similar to Dowler et. al., (2019) analysis of an otherwise traditional system can allow a more radical review of care through the intimacy of food cultures that have emerged within the hybrid collective identities. That is, a diaspora of members identifying as Black, African and/ or Caribbean, but equally diverse due to a plethora of synthetic ethnicities and diaspora experiences. This ‘counter-claim’ of care informs a vision of movement, in which attention is placed on the system that defines the practices and logistics of food systems. Infrastructures of care “materializes primarily in the request for welfare, health services, and social safety

nets but brings with it the possibility of a politicization of social reproduction as a field of contention for the rethinking of society itself as a whole” (Bianchetti et. al., 2020 p. 301-306). It has led us to produce this research question:

How can food support and connect the socio-spatial infrastructures of care within SADACCA and the City of Sheffield?

Themes of Analysis: Food Security, Climate Change, Wellness

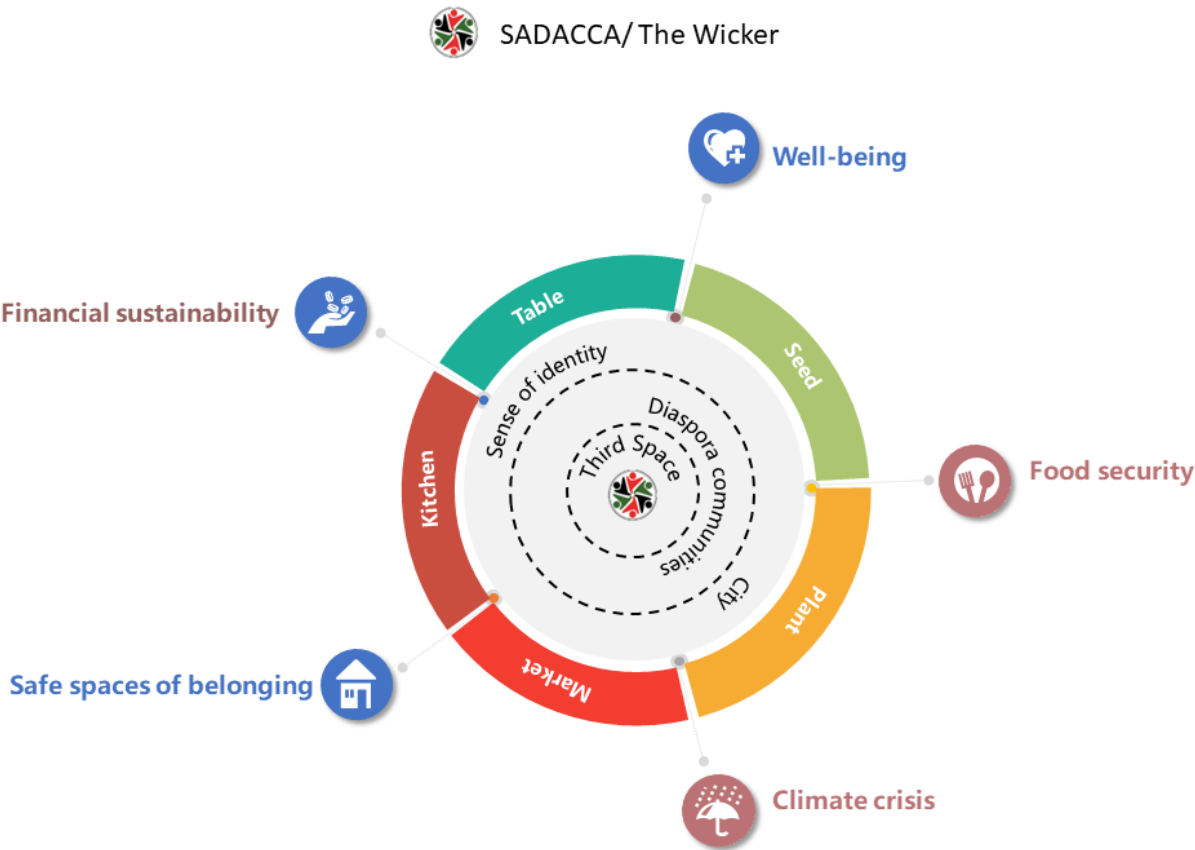


Fig 5. Analytical Framework of Food Trajectories and the Relationship to Infrastructure of Care. (Source: Authors)

Broadly, reading care through food ensures the unravelling of the present systematic practices for the researcher to find gaps and enact changes through affirmative design practices. From the seed that is intended to grow into a raw consumable form; supplied through a chain of food markets (ethnic); prepared in

able to make profound changes to the way we live with food and the spaces in which we live with it. Reading foods to understand space and politics can seed (pun intended) immediate, albeit often small-scale changes in our personal and collective food politics. Whether it's by dissuading the purchase of certain products, encouraging

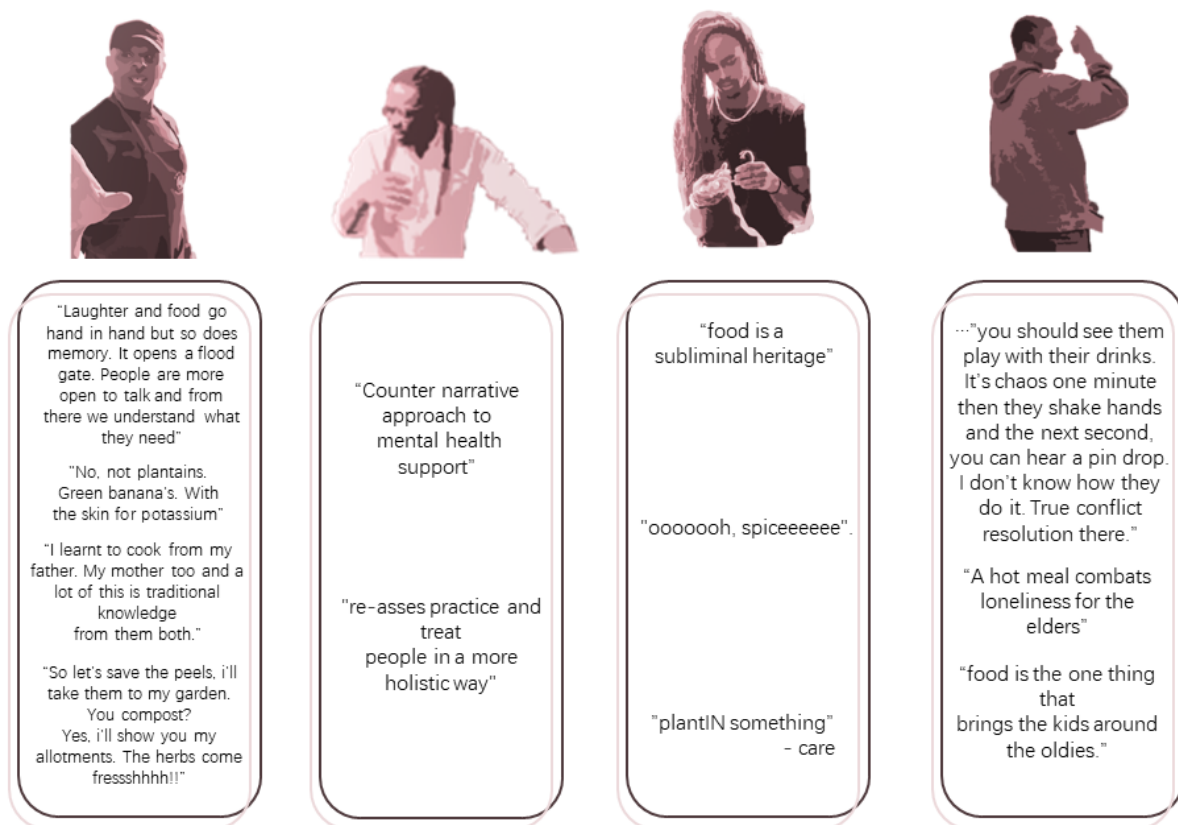


Fig 6. Conceptual Framework of Food as an Infrastructure of Care.

kitchens using recipes passed down through generations as a living heritage; consumed at tables that serve as a central point of understanding the fragility; materiality of the body and how it is affected by space; and finally, waste - to be composted back to the Earth where the cycle begins again. Food resonates in storytelling and reading, whereby the positionality of the storyteller determines how collective identities are carved. Scafe-Smith (2020) describes reading food as an important process of understanding diasporic spaces by thinking of space through our mouths (and all the ways food ends up in them). Researchers, practitioners, professionals, activists, and denizens across the world have been

the cultivation of others, prompting conversations about recipes, rituals, histories, and identities, or merely providing the sustenance for those conversations and others, framing space through food posits change at the tip of our tongues (Scafe-Smith 2020).

"We care through food"

— Rob Cotterell
(Chairman, SADACCA)

3.4 METHODOLOGY

Methods & Process

Our aim was to approach our research strategy in an interactive format that could be reviewed and re-arranged based on the information gathered while on-site. During our preparation stages, we acknowledged and expected the current situation to guide the conversations and exercise that will help us situate the systems of care and the subjectivities of food in their production. Our methods of inquiry were guided by the following questions:

- *How can diasporic geographies be framed as living heritage?*
- *What type of socio-spatial strategies can be imagined in adapting just and inclusive urban transformations to foster the legacies of diasporic communities?*

Narrowing our focus through the lens of systems of care and solidarity, we created an action plan that enabled

us to look at survival strategies that have been woven within individual, social and political bodies that cannot be detached from wider structural inequities. Our inquiry sought to find answers but was not limited to the following questions.

- *Who is responsible for care production?*
- *Where are care structures located?*
- *Who are the actors that maintain the systems of care and respond dynamically to the changing narratives and requirements of individuals and the community as a whole?*
- *How does the City of Sheffield care for SADACCA and its community members?*

The focus was to review these questions in two scales: the meso and macro. That of SADACCA/the Wicker Building and throughout Sheffield.

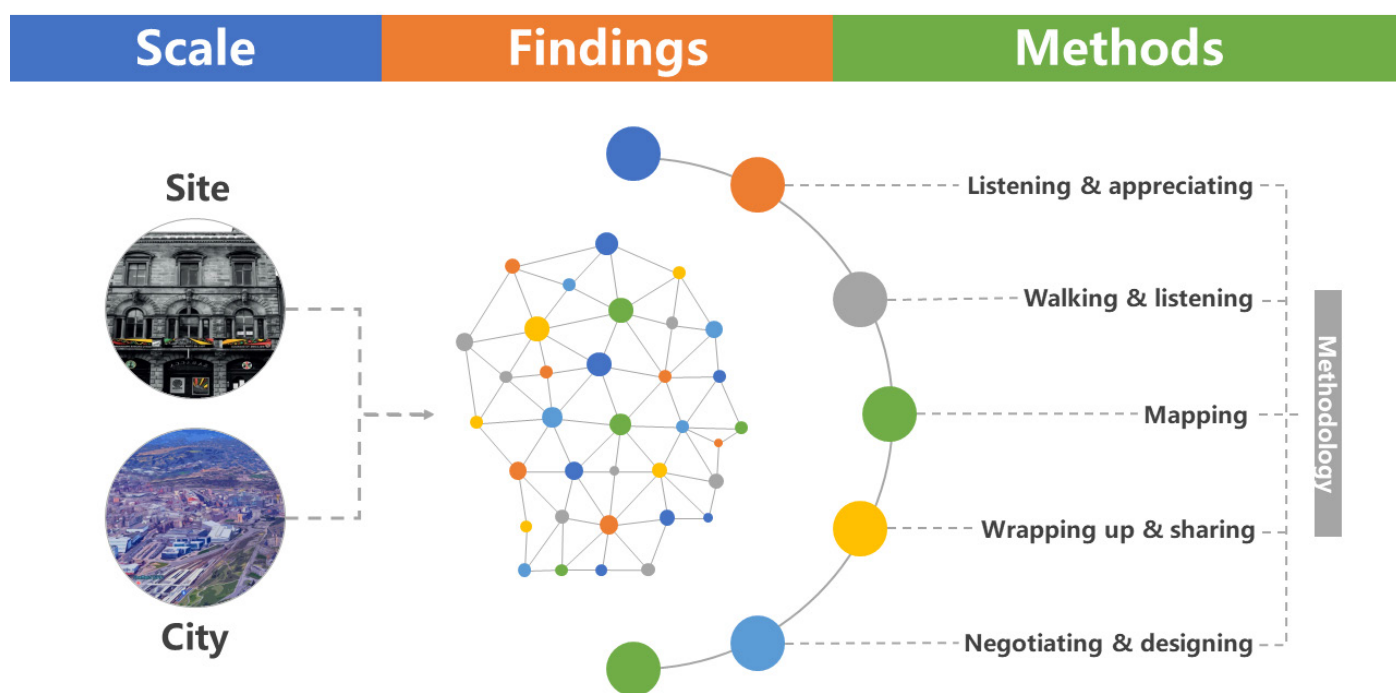


Fig. 7. Methodology Framework (Source: Authors)

Plan of Action

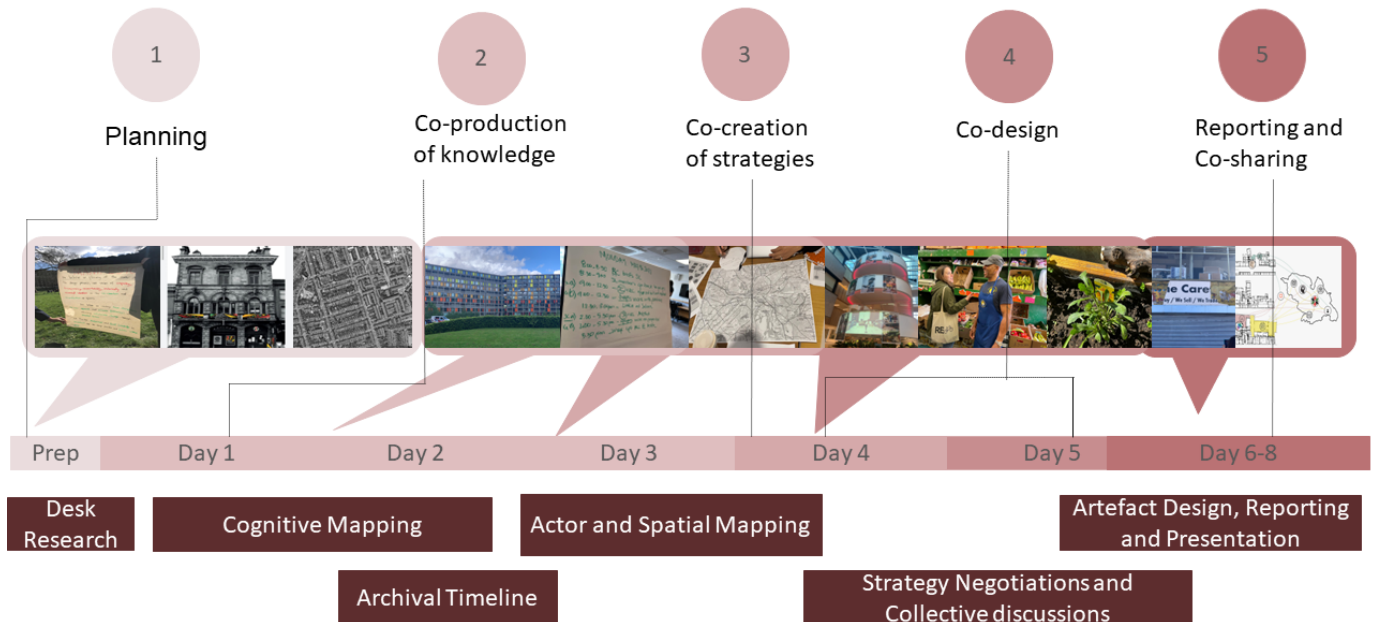


Fig. 8. Plan of Action (Source: Authors)

During the practice engagement, our plan of action was divided into 4 sections: **Co-production of Knowledge, Shadowing and Collective discussions, Co-Creation of Strategies** and **Co-Design of Interventions**. These activities were planned to ensure participatory principles of design research, enable co-benefits and duality for all stakeholders.

Co-production of Knowledge: had us embarking on tours within the Wicker building to identify possible sites for intervention at the meso-scale. Our tours and walks were around significant neighbourhoods in the city to identify the networks of solidarity, specifically the differences and synergies between physical space and social interactions. During each of these tours, we identified physical nodes of food infrastructures, such as ethnic grocery stores, restaurants, congregate neighbourhoods of African-Caribbean communities, and the people that operated within them.

Using a satellite view of Sheffield, we identified systems of care within SADACCA and Sheffield with individuals from the community to map areas that were of significance within the community based on their

lived experience. The mapping activity was conducted by volunteers at SADACCA and professional service providers operating within Wicker, spanning various ages. The data collected was aggregated into a Sheffield wide place-based initiatives whereby groups and organisations were recorded as significant and of places of interest to members of the African-Caribbean community.

This exercise allowed us to understand the scale of place-based groups in the city, the trajectories of their establishment, locations of importance and the relevance to SADACCA's existing care services.

Shadowing and Collective discussions: in order to capture the values of the relationships, we engaged in discussions with our partner (SADACCA) and community members (store owners in Sheffield as well as mental health experts, volunteers, the tenant organisations within and members of social clubs within the Wicker building).

Some of these discussions began as structured interviews but we quickly learnt that the organic and informal conversations during cooking sessions, grocery runs,

visits to garden allotments and most importantly social lunches provided more insights into how food was a central determination in the production, maintenance, and dispersion of care cultures.

Co-creation and Co-design Stage: these exercises involved informal discussions and interviews to establish SADACCA's priorities and create a collective vision within SADACCA and its various spatial agencies.

African- Caribbean Communities Sheffield

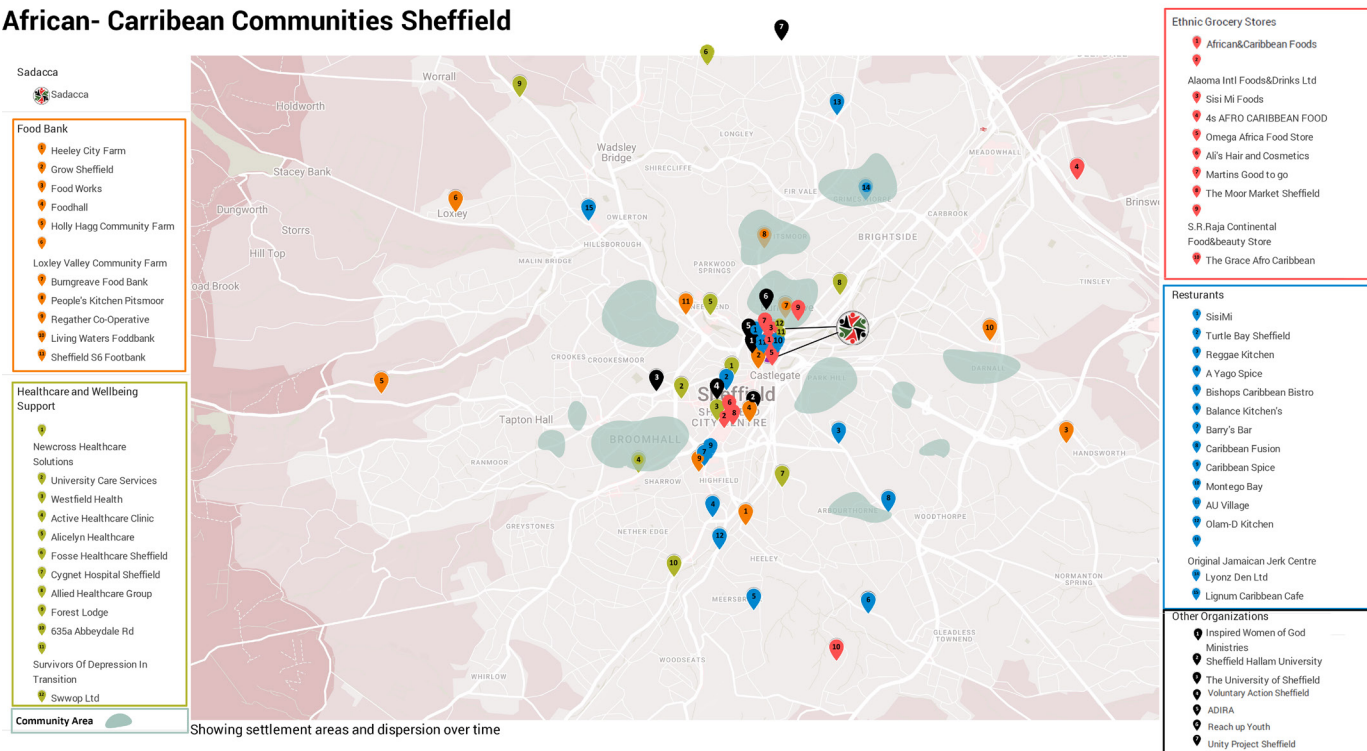


Fig 9. Locations of Care Infrastructures in Sheffield Specific to African-Caribbeans (Source: Authors)

3.5 FINDINGS & STRATEGIES

Findings: Condition of Care and the Infrastructural Gaps

Following 70 years of movement around Sheffield, the African-Caribbean and the wider African diasporic community now reside in various parts of the city. The condition of care – particularly surrounding food and other wellness services – has taken a dynamic form for the African diaspora community. Affordable and cultural heritage-based food sources, such as those found in local grocery stores, markets, and restaurants, are scattered across the city.

Furthermore, Sheffield's public services appear limiting and non-conforming to the needs of the community, especially those with mental illnesses, the impoverished and the elderly. The charitable services of SADACCA and the various organisations that reside within the Wicker building – SACHMA and Flourish Sheffield – have helped to fill the gaps within the public infrastructure of care.

The operations of SADACCA and its tenant organisations (SACHMA and Flourish Sheffield) help by providing meals for the elderly and other well-being services for the wider community.

However, SADACCA's lease over the Wicker building is tentative, which puts all these services at-risk of becoming displaced elsewhere in the city or gone forever. The various intersectional identities – particularly between different generations - means a greater need to build a sense of belonging and solidarity through SADACCA.

In our opinion, SADACCA has the potential to leverage the vast space of the Wicker building and its community connections to expand and sustain services in support of the vulnerable.

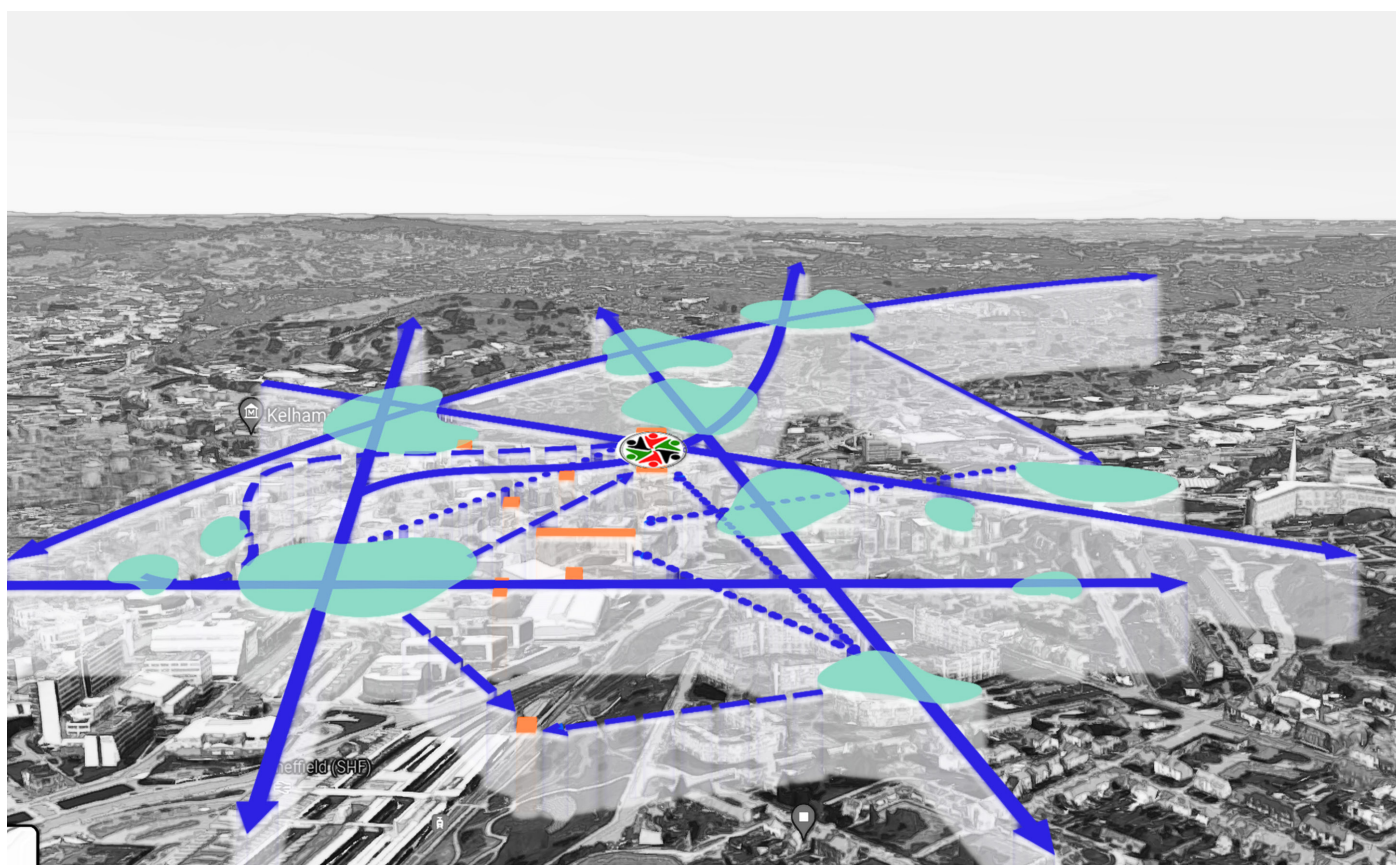


Fig 10. Settlement Areas and Dispersion of African-Caribbeans within Sheffield (Source: Authors)

Challenges, Priorities, and the Aim

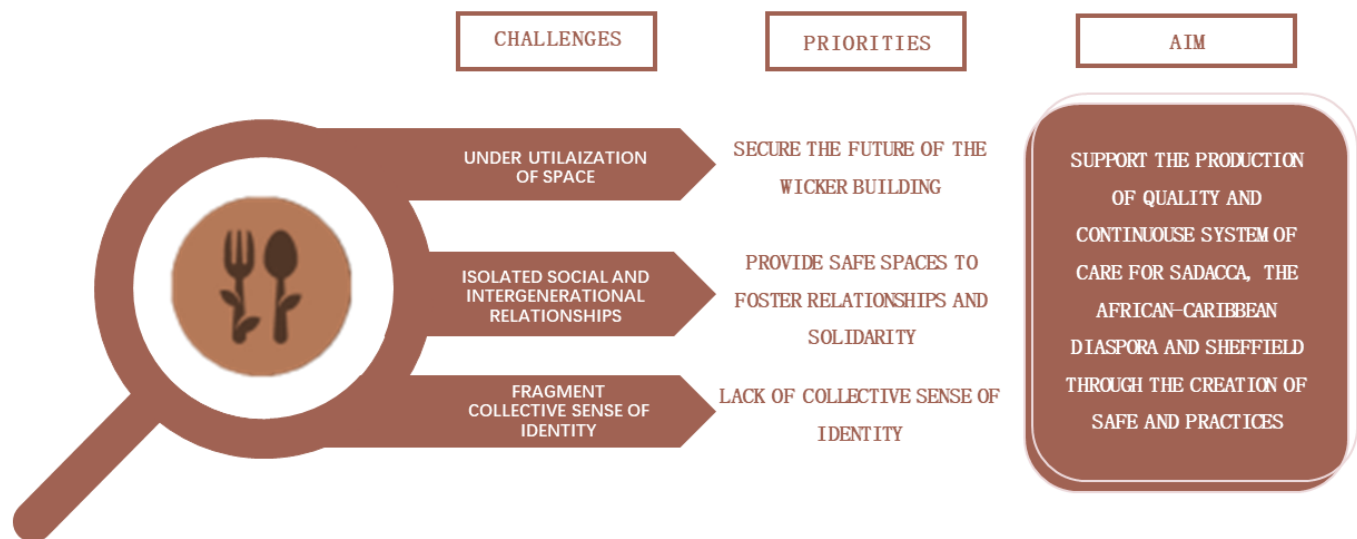


Fig. 11. Research findings (Source: Authors)

During our visits to the Wicker building, we observed, talked to and interviewed people from SADACCA, which helped us identify the challenges our partner was facing. The Wicker building has many under-utilised indoor and outdoor spaces.

We learnt there is a fragmentation of social relationships between older and younger generations on the one hand, as weall as between SADACCA and the external parties (care providers and other organisations) within the city itself on the other hand.

The third challenge was the lack and uncertainty on the notion of a collective identity. In other words, the need for the community to unify to project a collective vision to challenge the colonial programme and its hostilities that have seeped into Sheffield's diaspora community.

To address the above challenges, we worked with SADACCA to identify three main priorities for the near future.

- Firstly, secure the future of the Wicker building as a key asset for the production and provision for the diaspora community and the wider community of Sheffield.
- Secondly, the provision of safe care spaces and services within the Wicker building to foster the social and intergeneration bonds of solidarity within SADACCA and the wider diaspora community in Sheffield.
- Last, but certainly not least, framing a notion of a sense of belonging and value for SADACCA and diaspora community members by recognising their contributions and legacies in Sheffield.

In this sense, the main aim of our proposal is to support the production of quality and continuous systems of care for SADACCA, the African-Caribbean diaspora and Sheffield as a wider community through the creation of safe spaces and practices.

3.5 FINDINGS & STRATEGIES

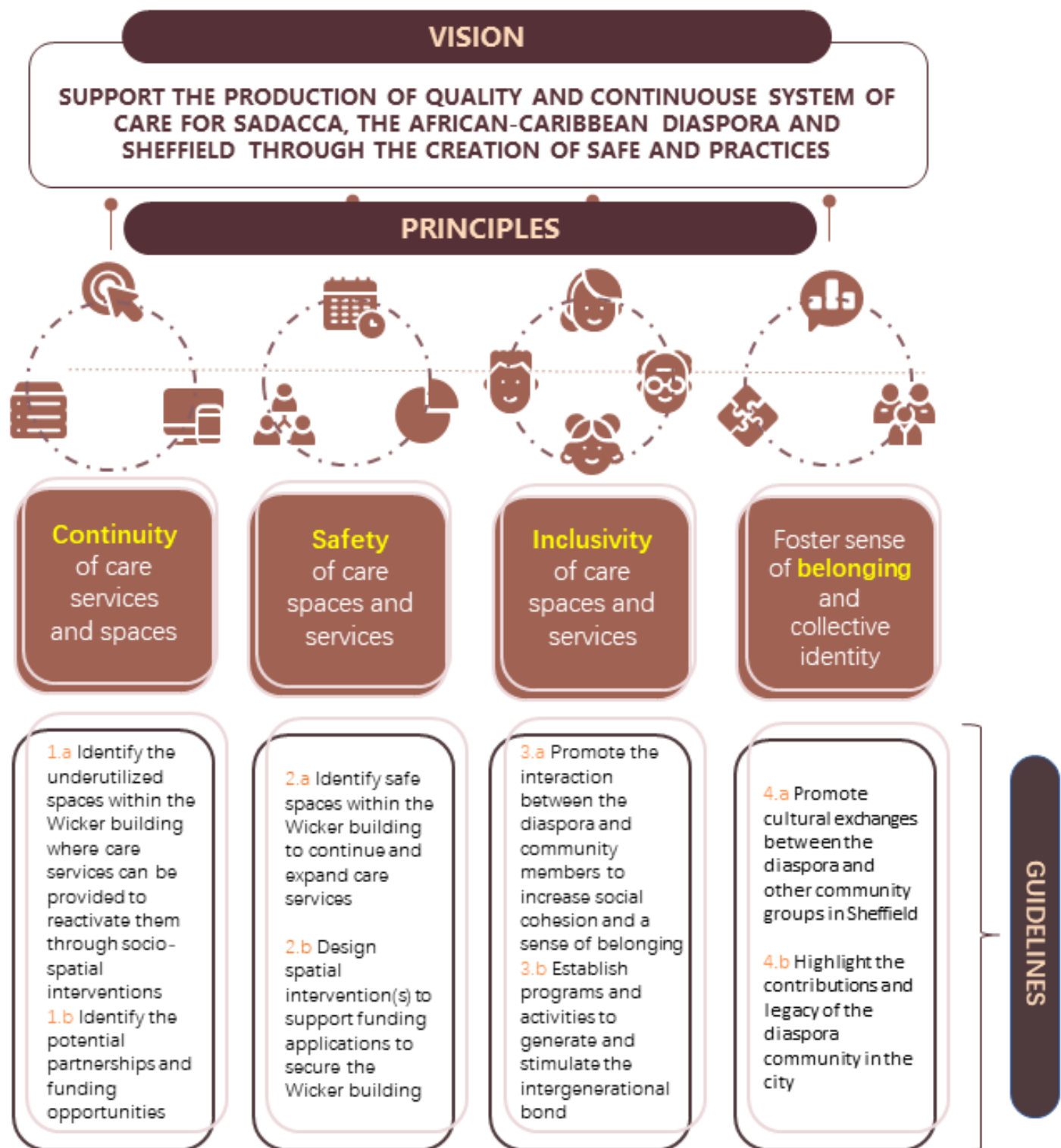


Fig 12. Figure 10- Vision of Transformation

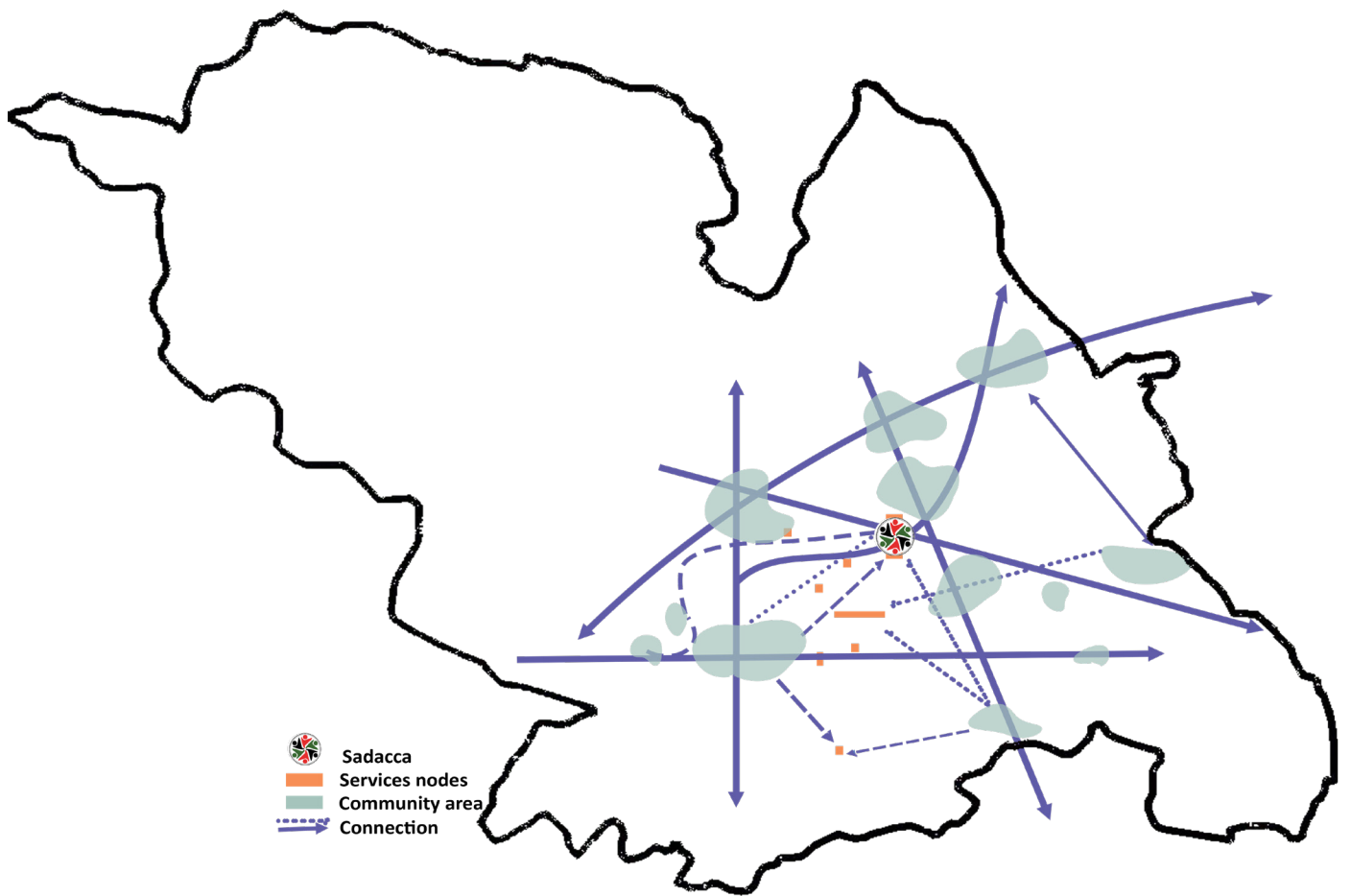


Fig 13. Trajectories of Motion/ Movement (Source: Authors)

3.6 PROPOSALS

Socio-Spatial Proposal: SADACCA's Wicker Building and Within Sheffield

These socio-spatial strategies developed have led to the following proposals for SADACCA, which includes three spatial interventions within the Wicker building and a collaborative partnership strategy with aligned interests within Sheffield.

The conversations and discussions with SADACCA and its various stakeholders helped to inspire a co-creative design that addresses the various challenges as it relates to food as care. All four interventions are meant to complement one another and become permanent installations that could evolve over time.

The first three spatial interventions provide a rendering of what the internal Wicker space (G II Mill; SADACCA Day Care Centre Garden; Sky Deck Garden) could become, while the Alliance and Partnership Strategy supports the

operationalisation of proposed spatial interventions by mobilising collective resources.

The renderings may serve as supporting documents for any funding proposals by SADACCA, or for building stronger relationships with existing/prospective organisations and other spatial actors in Sheffield.

Additionally, creative reuse of discarded material (also known as upcycling) may be used in the creation of several of the spatial interventions to keep costs down.

The intention is to strengthen the roots of care within the Wicker building and thereby secure the future of SADACCA as an important African-Caribbean heritage landmark within the Sheffield ecosystem.

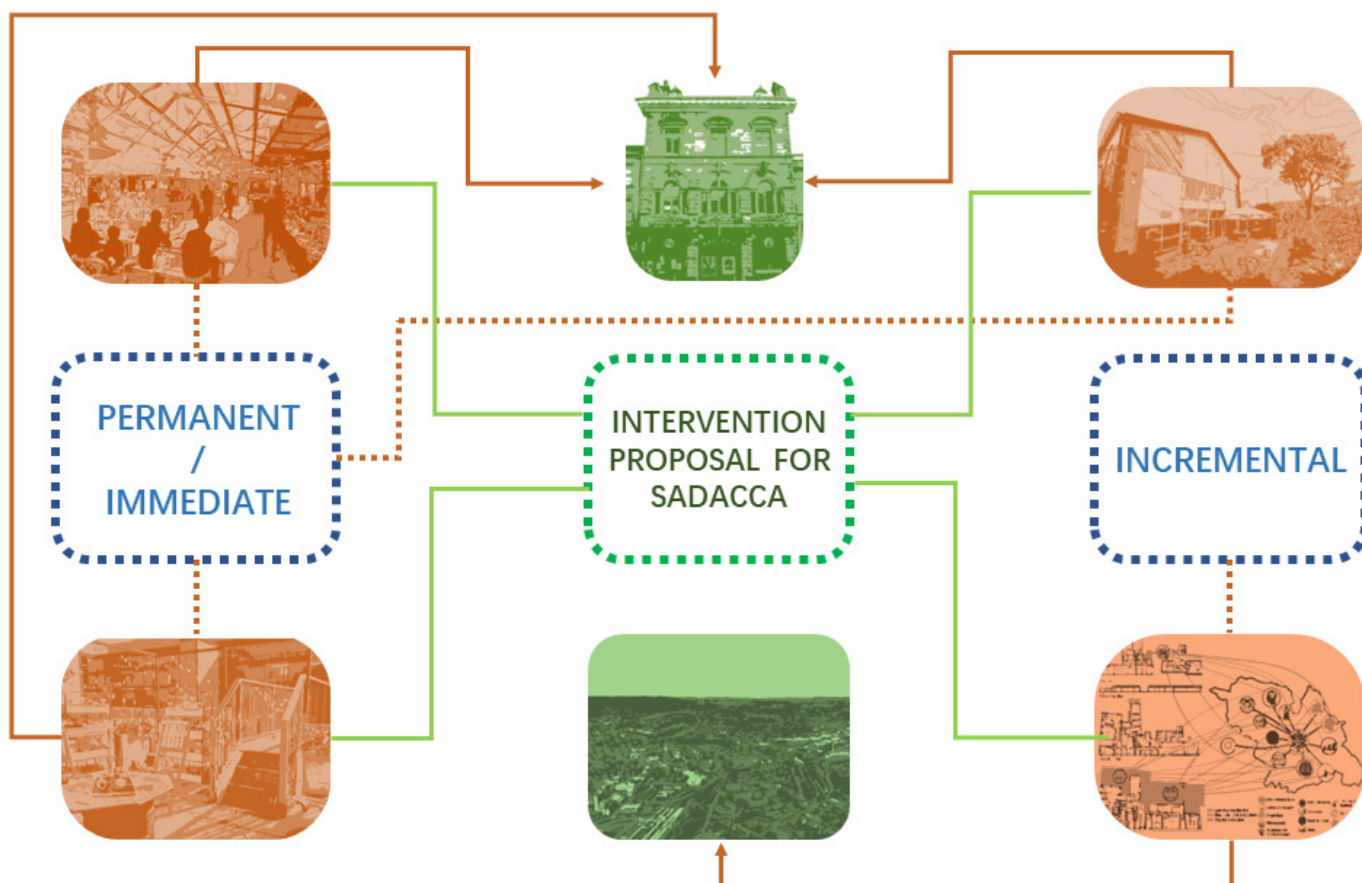


Fig 14. Summary of Proposal (Source: Authors)



Fig 15. Interventions and Strategies (Source: Authors)

Intervention 1: SADACCA Community Market

The initial intervention is situated on the ground level of the G II Mill and in its rear parking lot. The G II Mill is an adjoining structure from the Wicker building and offers ample space for future development.

The objective is to provide a multipurpose place for the African-Caribbean and the broader community in Sheffield. As a social space, the G II Mill provides an opportunity for both the elderly and younger generations to interact.

SADACCA's archive exhibition on the walls of G II Mill (as a proposed intervention by the Trans-local (his)stories and memories group) is also a platform for trans-cultural diffusion. The interventions in this space will emphasise transitory activities to



Fig 16. Proposed intervention 1 in GII Mill showing Night Market (Source: Authors)



create additional opportunities for people and communities to gather regularly and repeatedly.

The G II Mill will host a market with primarily African-Caribbean food vendors, traders and handicrafts. Providing communal seating and dining places within the G II Mill and within an installed garden space outside, which is currently the car park area in the rear.

Also envisioned would be a small stage for dancing and live band performances or gatherings. A traditional African-Caribbean “Braai” cooking would also be held in the newly installed garden.

Another social event could be regular movie nights. Converting this space into an extensively used venue would expose the community to new knowledge of food and culture, enhance social interaction, build trust between people, and overall create a space that is inviting and secure.



Fig 17. Proposed Intervention 1 in GII Mill Showing Different Use as a Movie/ Cultural Events Arena (Source: Authors)

Intervention 2: SADACCA Community Market

The SADACCA Day Care Centre garden is located outside on the ground floor of the Wicker building. The garden is extensively used for sharing meals for the elderly and for all other social engagements by the community.

There are several components to this spatial (green) intervention that address the design principles and aim of SADACCA.

Firstly, the living (green) wall would reduce the Wicker building's carbon footprint and expand on the natural aesthetics of the garden for the community members that visit. Secondly, planters with herb gardens could be installed and used for the community meal preparations.



Fig 18. Area for Intervention: Day Care Garden

Fig 19. Proposed Intervention 2 for Day Care Garden



Thirdly, the installation of a vertical pocket garden would serve as a miniature allotment for community members to plant herbs, vegetables and any other plants of their choosing.

The plants can either be re-potted within the individual's own garden or the SADACCA's garden on the 2nd floor (reference to proposed intervention 3). The vertical garden provides an opportunity for those that use it to leave stories or memories onto the front of individual pockets, otherwise sowing-seeds-of-knowledge-and-care. Additionally, this can serve as a less intrusive way to collect stories for the SADACCA's ongoing Bantu Archive project.

And finally, the planting of a tree in the centre of the garden would symbolize the eternal knowledge of past African-Caribbean generations and can include a plaque to honour the Windrush generation. These spatial interventions would attract more people from the community, encourage intergenerational engagement



Fig 20. Day Care Garden Area for Intervention (Source: Authors)

Fig 21. Proposed Intervention for Day Care Garden 1 (Source: Authors)

and spread community knowledge about food nutrition. The proposed intervention is intended to support the charitable works of SADACCA and the organisations operating within the Wicker building, including Flourish Sheffield and SACHMA.

Intervention 3: Sky Deck Garden

The Sky Deck is an outside terrace on the 2nd floor of the Wicker building. The space is currently under-utilised, except for small community and personnel gatherings.

This spatial intervention proposes the installation of a vertical hydroponic garden and a small garden plot for planting vegetables. Gardening is a valuable tool for those suffering from mental illness, such as dementia in the elderly and can teach about food nutrition.

The seating area provides an inviting space for social interactions and can be converted for multiple purposes, including a guest DJ to perform during market hours (reference to proposed intervention 1).

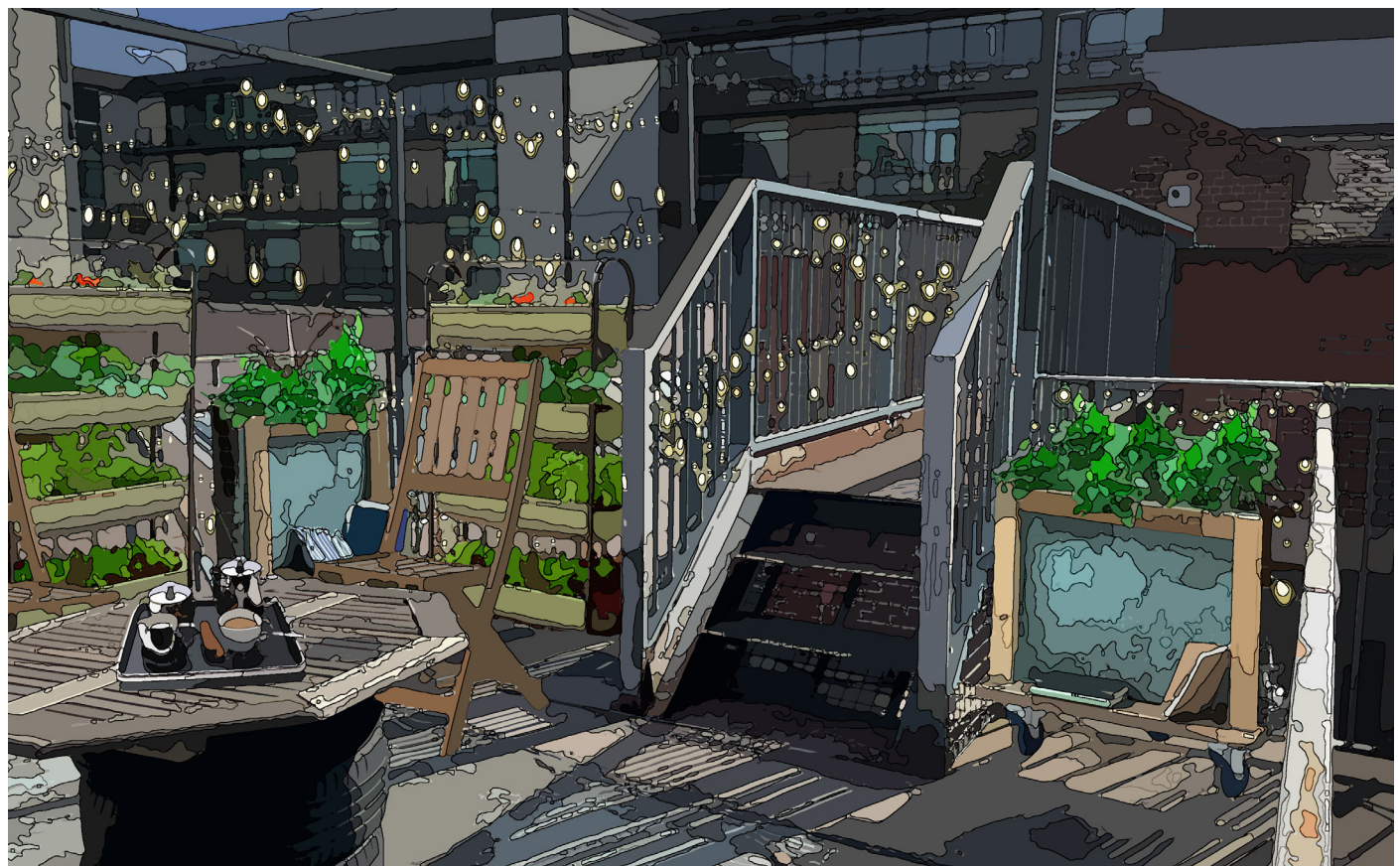
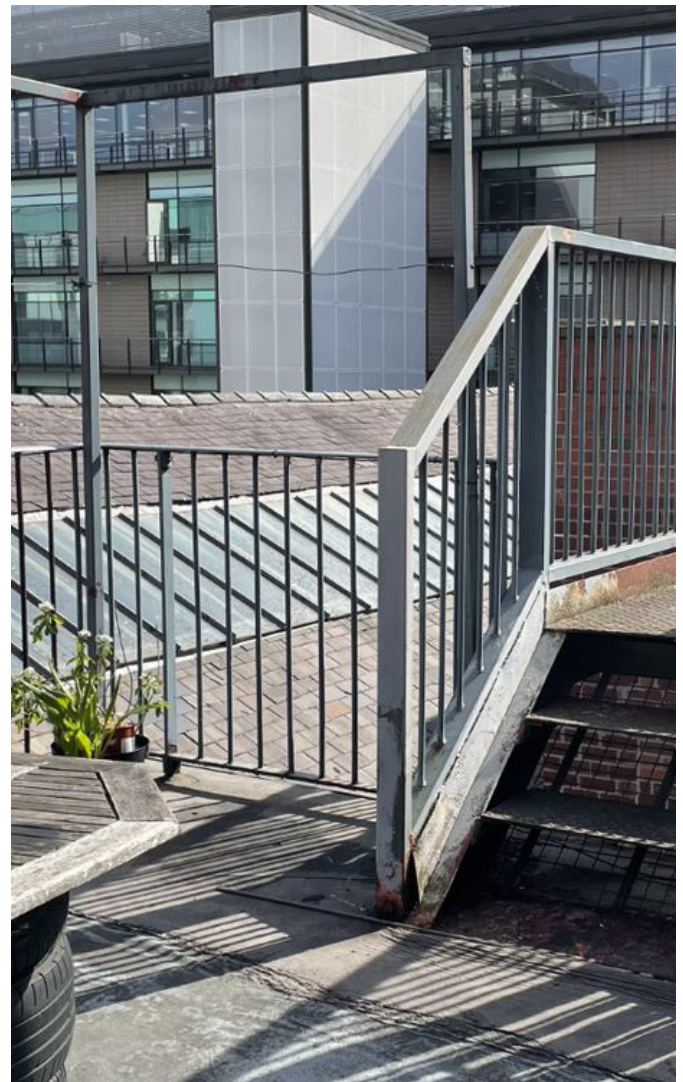


Fig 23. Area for Intervention 3: Sky Deck (Source: Authors)

Fig 22. Area for Intervention 3: Sky Deck (Source: Authors)

Additionally, food grown can be sold or provided freely at the market (reference to proposed intervention 1) by SADACCA.

The Sky Deck garden could be available to anyone in SADACCA, its wider community and any existing or planned programming related to care services.

The intention is to reduce collective and individual stress, support food security and increase a sense of belonging through regular community participation.

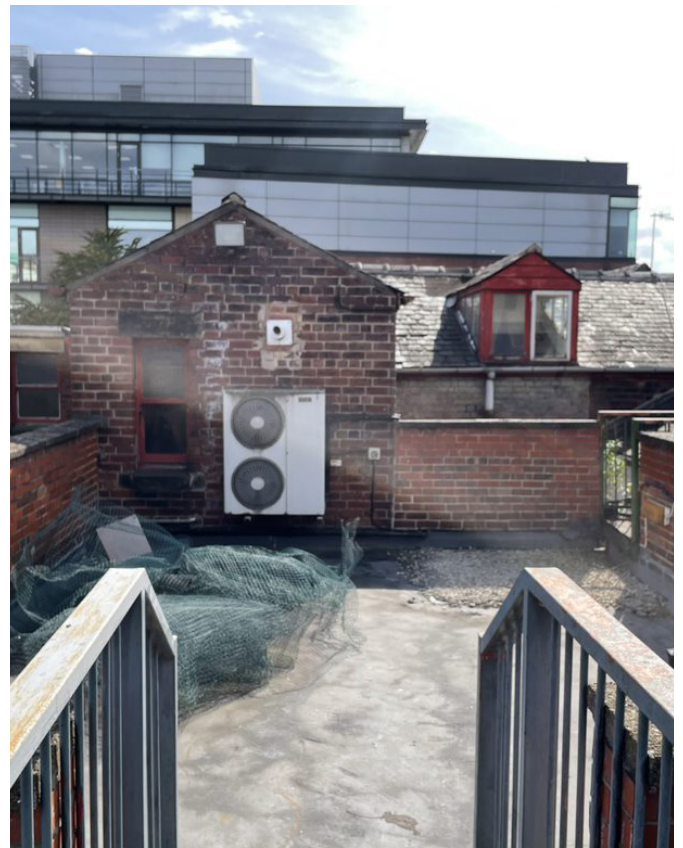


Fig 24. Proposed Intervention Area 3: Sky Deck Garden (Source: Authors) Fig 25. Proposed intervention 3: Sky Deck Garden (Source: Authors)

Intervention 4: Alliance and Partnership Strategy

The final intervention aiming to help our partner (SADACCA) continue contributing to the community it serves and preserving its legacy within Sheffield.

We mapped out the current actors/partners for SADACCA to highlight the potential partnership that might take place to implement our proposed spatial interventions above.

Furthermore, we researched other care providers and organizations whose scope of work is in line with SADACCA's mission and could help expand the socio-spatial interventions, the activities within

the Wicker building and secure the future of SADACCA and its serving community. Additionally, the expansion of SADACCA's partner and alliance network will contribute to the recognition of SADACCA on the city scale as well. This strategy is intended to increase the opportunities for integration between various identities within the diaspora community and the wider Sheffield community, ultimately fostering a sense of belonging and the collective identity.

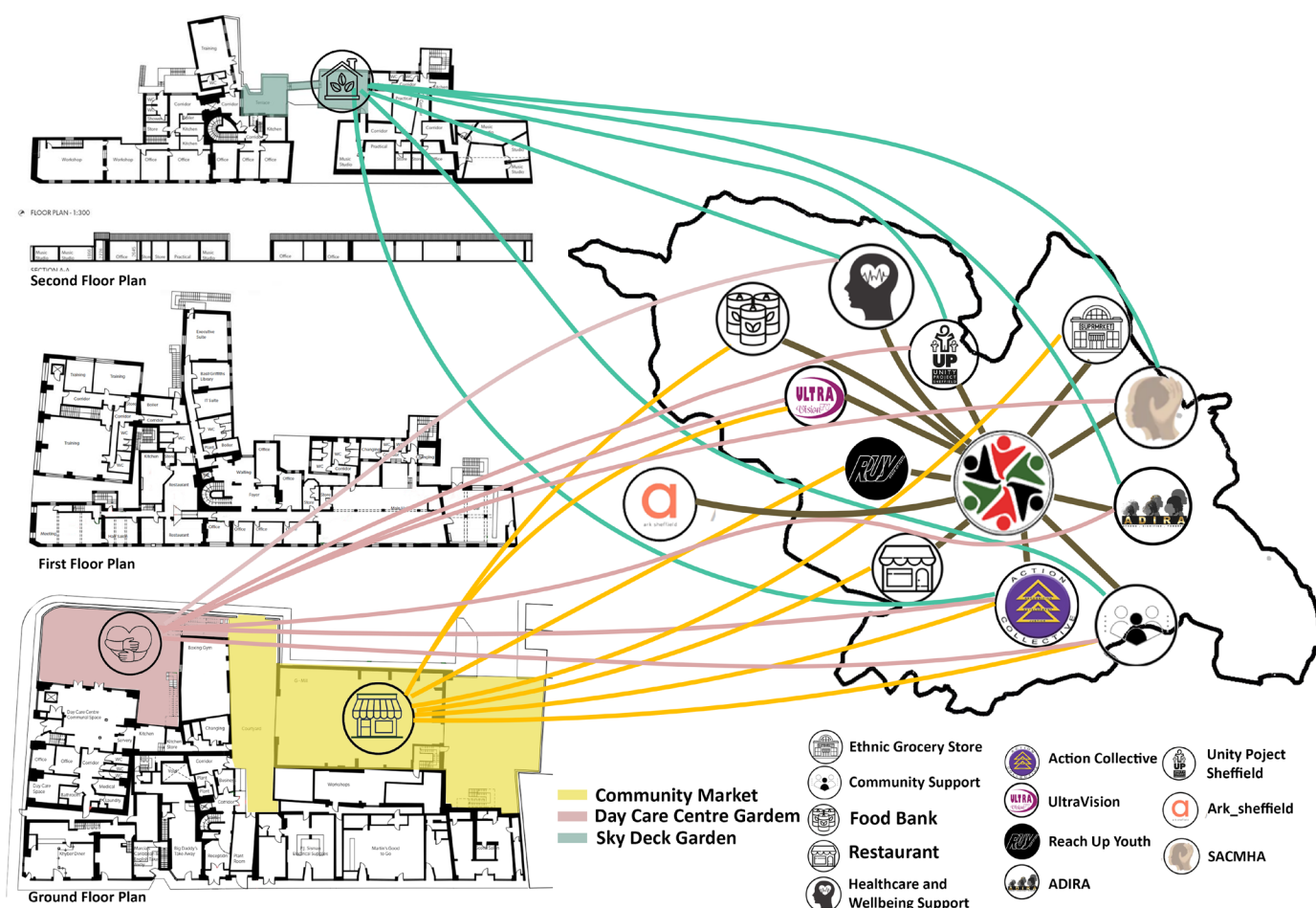


Fig 26. Alliance and Partnership Map (Source: Authors)

3.7 CONCLUSION

What's Next?

While the challenges may appear daunting, there is tangible evidence that the spirit of SADACCA and the tenants within the Wicker building remain essential to the infrastructure of care in Sheffield. The proposed interventions are meant to support SADACCA in its endeavors to serve the African-Caribbean diaspora and the wider marginalised community in Sheffield.

The recommendations also champion a sustainable balance with Sheffield's existing public and private services in the delivery of care through partnerships and alliances. Our proposals are not intended to be fixed, but ever evolving and growing.

The future of SADACCA and the Wicker building should always reflect the true history, heritage and care of past and future diaspora generations residing in Sheffield.

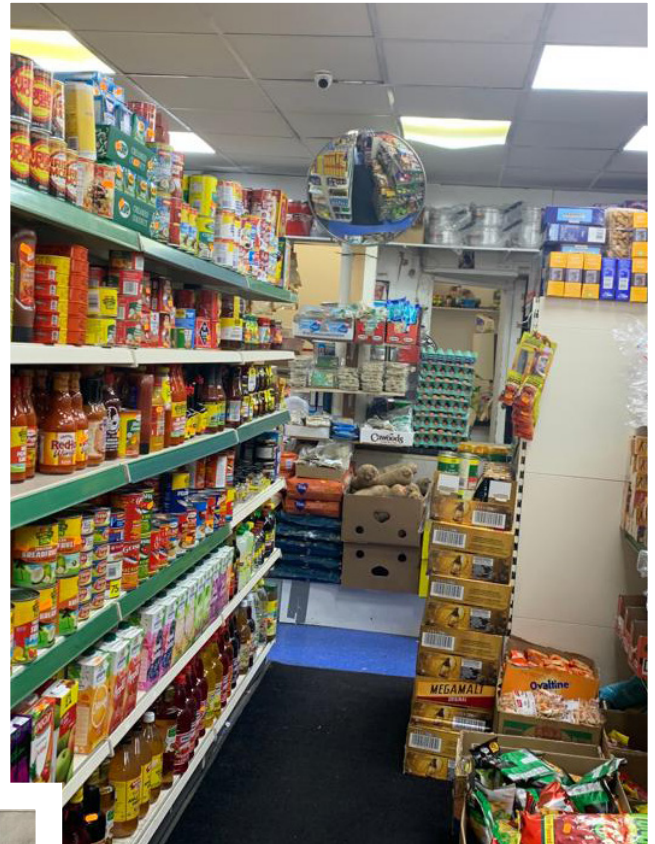


Fig 27. Process & Engagement (Source: Authors)

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04

TRANS-LOCAL (HIS)TORIES & MEMORY



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Weaving Living Memories



Abstract

The following report outlines the work that has been done for the 'Sheffield Otherwise' practice engagement with a thematic focus on (hi)stories and trans local memories. The project consisted of a partnership with the Sheffield and District African Caribbean Community Association (SADACCA) and sought to understand the concepts of living heritage, identity, sense of belonging and memory within diasporic communities. These concepts were studied in relation to 'the archive,' posing the question of how an archive can serve as a tool for the continuity of a community. This question was contextualised and

grounded in reality through the existing work done by SADACCA through their Bantu Archive Programme (BAP). As the work unfolded to reveal where our contributions could be, the notion of counter-archiving became important in understanding different ways in which our skill sets could serve the partner's goals. Therefore, our strategies revolve around the BAP and propose ways in which to weave, expand and expose this counter-archive that seeks to tell the stories of the African Caribbean community, to and through Sheffield, with their own voices.

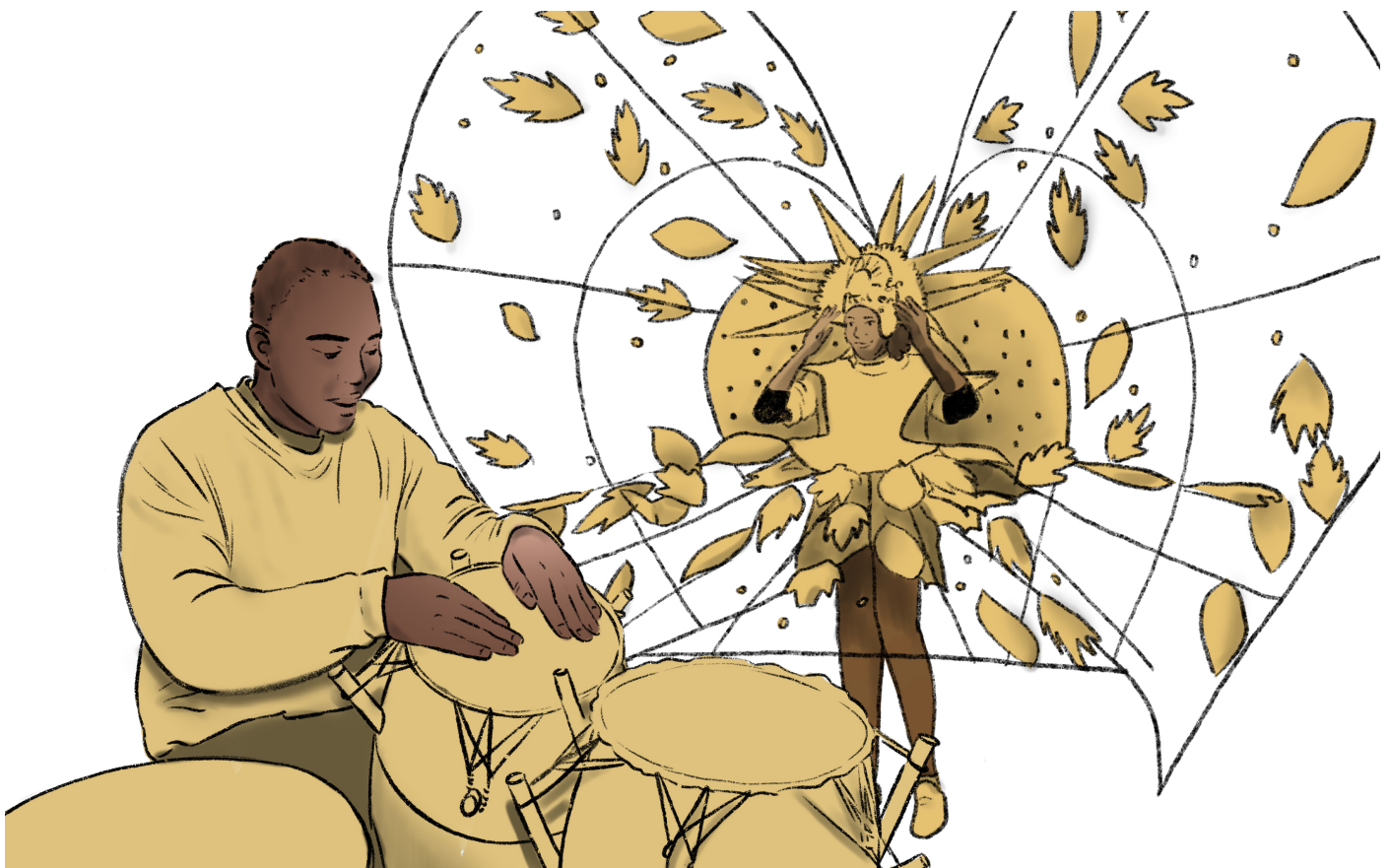


Fig 1. Illustrations based on Bantu Archive Project (Source: Authors).

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4.1 INTRODUCTION

Counter Narratives and Mapping

Diasporas consist of “globally dispersed peoples [...] who maintain links with globally dispersed co-ethnics and who identify with, and remain committed to, an actual or imagined homeland over time” (Berg and Eckstein, 2009). The notion of diaspora is framed around the sense of belonging and identification with a place and what constitutes ‘home’ (Ho, 2017). They have connections and leave their traces in space throughout time.

As such, they inherently provide continuous tangible and intangible contributions in these spaces of diasporic geographies (Poulios, 2014). The individual identities that comprise diasporas create collective identities and frameworks of memory and generate a sense of belonging and solidarity (Halbwachs, 1992; Castells, 2010). These collective and individual identities produce history in space through the creation of sources, archives, narratives, and history and constitute living heritage (Trouillot, 2015). The spatial practices of diasporic groups reflect translocality and an alternative temporality that frames their various non-linear, dispersed, and scattered movements.

In this sense, the notion of living heritage counters conventional forms of heritage conservation and becomes important for diasporic communities. It refers to a shift from monuments and tangibility of the past to people and their ongoing intangible connections to heritage (Poulios, 2014). Importantly, power is put into the hands of the communities themselves and the continuity of heritage is emphasised (Poulios, 2014).

Despite their dispersal and ties to various ‘homes,’ diasporic communities undoubtedly also have their own living heritage composed of their collective and individual identities, sense of belonging to the community, and resistance against threats to the community (Faist, 2010; Vathi and Burrell, 2021).

This understanding led to our definition of living heritage in relation to diasporic geographies:

The defining point of an imagined community that characterises a sense of belonging and solidarity through a portrayal of material heritage and the intangible elements of culture, such as memory, knowledge and practices of care, that may have been fragmented over time and space in a bid to continuously anchor ‘home’ in a diaspora.

The role of design, then, is to leverage a diaspora’s living heritage and provide platforms with which community members can amplify their voices, (hi)stories, and memories.

In Sheffield, the Bantu Archive Programme (BAP) showcases the voices of the city’s African-Caribbean diaspora. Run by the Sheffield And District African Caribbean Community Association (SADACCA) in conjunction with Live Projects from the University of Sheffield (2021), the BAP team is currently conducting and uploading interviews in which various community members discuss their lives and journeys coming to and in Sheffield, as well as building a digital map that highlights places of significance and impact as mentioned by the community members themselves or as researched by the BAP team. Our research design work in Sheffield was done in partnership with SADACCA over nine days to examine the role and use of the Bantu Archive more closely.

Building on and feeding into the work already done and being developed for the archive, this report will focus on how design can leverage and connect the Bantu Archive and the living heritage of the African-Caribbean community in Sheffield to raise and make visible the community’s voices. Our proposed strategies and outputs will investigate opportunities to weave, expand, and expose the living Bantu Archive in and throughout the building, neighbourhood, and city scales spatially.

4.2 CONCEPTUAL FRAMEWORK & RESEARCH QUESTIONS

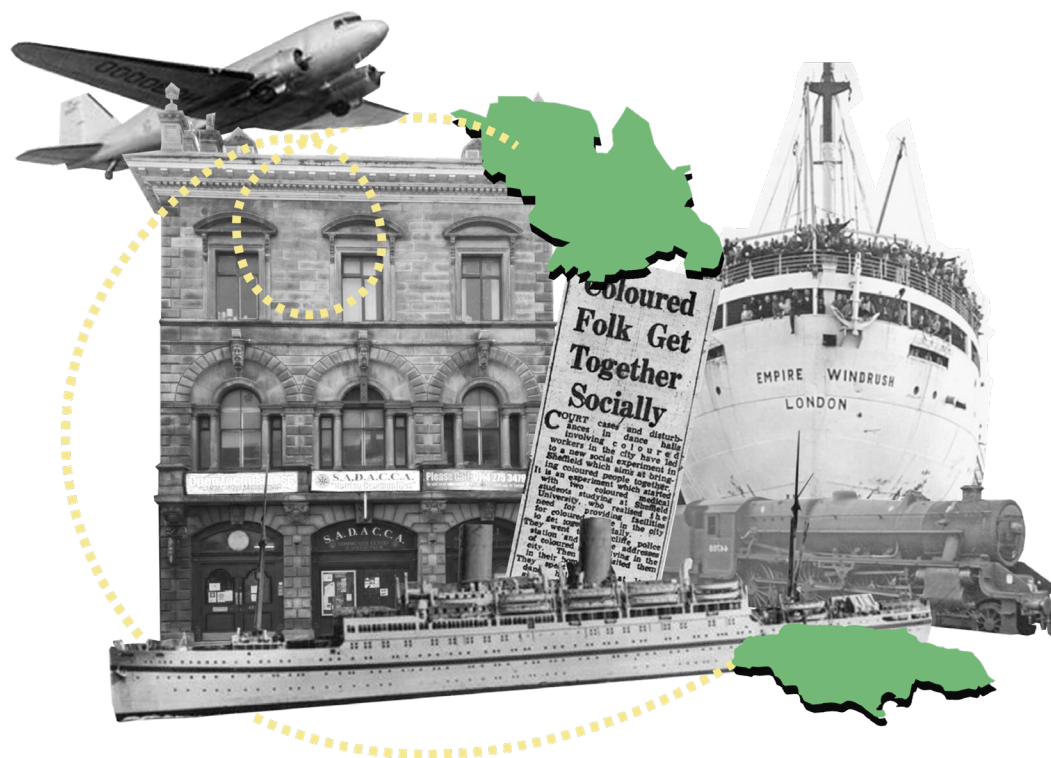


Fig 2. Conceptual framework collage (Source: Authots/Sheffield City Council Archive)

Counter Archiving Sheffield

Understanding the connections between diasporic geographies and living heritage led to the initial guiding research questions that informed our approach and methodology to the Practice Engagement:

- *How can identity and sense of belonging be fostered within diasporic geographies in Sheffield?*
- *How can individual and collective identity be reconciled within diasporic geographies in Sheffield?*
- *Within diasporic groups in Sheffield, how has memory been transferred and transformed through time, place, and interpretation?*

The memories, connections, and contributions of the African-Caribbean diasporic community in Sheffield have not been included in traditional forms of archives or even documented by the community members themselves prior to the BAP. One way to work against this erasure and exclusion is to challenge, contest, and expand such conventional archives through alternative forms of knowledge, such as counter-archives and counter-narratives (Brusius, 2019; Ketelaar, 2009).

Counter-archives question what information is valued, what knowledge is preserved or discarded, which voices craft narratives, and how history can be inclusively written (Trouillot, 2015). They also play a greater role than only documenting the past as a form of physical storage or as part of academic research; they enable community members to explore and conceptualise their (hi)stories and memories in the co-creation of an archive and can be integrated into the spaces the communities represent (Barraza, Garcia and Zipperer, 2018; Ketelaar, 2009). As such, counter-archives can take a multiplicity of forms, and their documentation goes beyond a single scale,

generation, or representation.

Connected to community and decolonial archives in the search for a community of memory and giving due credit (Ghaddar and Caswell, 2019; Ketelaar, 2009), counter-archives can document diasporic storytelling of living heritage, or the retelling of myths, acting as “catalysts for change” and as “a new imagination of alternatives” (Sandercock, 2003, p. 26). Storytelling is a method by which community members, as storytellers themselves, assemble and relay their (hi)stories of belonging within a diaspora. This can be done in various forms of media and communication. Further, counter-archives reflect translocality in their reflection of the continuous, multiscalar, and non-linear relations and flows of memories and stories between communities and their diasporic geographies, fundamentally connecting various localities and people at different times and of different generations. Therefore, memories, (hi)stories, and narratives are continually preserved, constructed, and reconstructed, as are the meanings of home and belonging (Halbwachs, 1992; Ketelaar, 2009).

Counter-archives like the BAP allow diasporic people to situate their spatial agency, have their contributions visible and recognised, have their experiences validated, and tell stories in their own words as their truths, recognising and reconfirming individual members’ identities and memories, as well as those of the collective diasporic community.

It changes the value system of information, acknowledging the journey through time and space, creating space for the quotidian experiences as lifetime contributions to the creation of place and community. Building on the work done by the BAP team and this conceptual framework of diasporic geographies, namely the African-Caribbean community in Sheffield, telling their own journeys to be documented in a counter-archive as a means to make their memories, (hi)stories, and living heritage throughout time recognised, the following design research question will be investigated:

- **How can the Bantu Archive Programme become a tool to further the recognition of the African-Caribbean community’s living heritage in Sheffield?**

Ketelaar (2009) presents the idea of the living archive as a contestation to the tradition of historical recopilation. In which the archive becomes:

“a force for delegitimization of mythified and traditionalized memories”



Fig 3. SADACCA front entrance (Source: Authors)

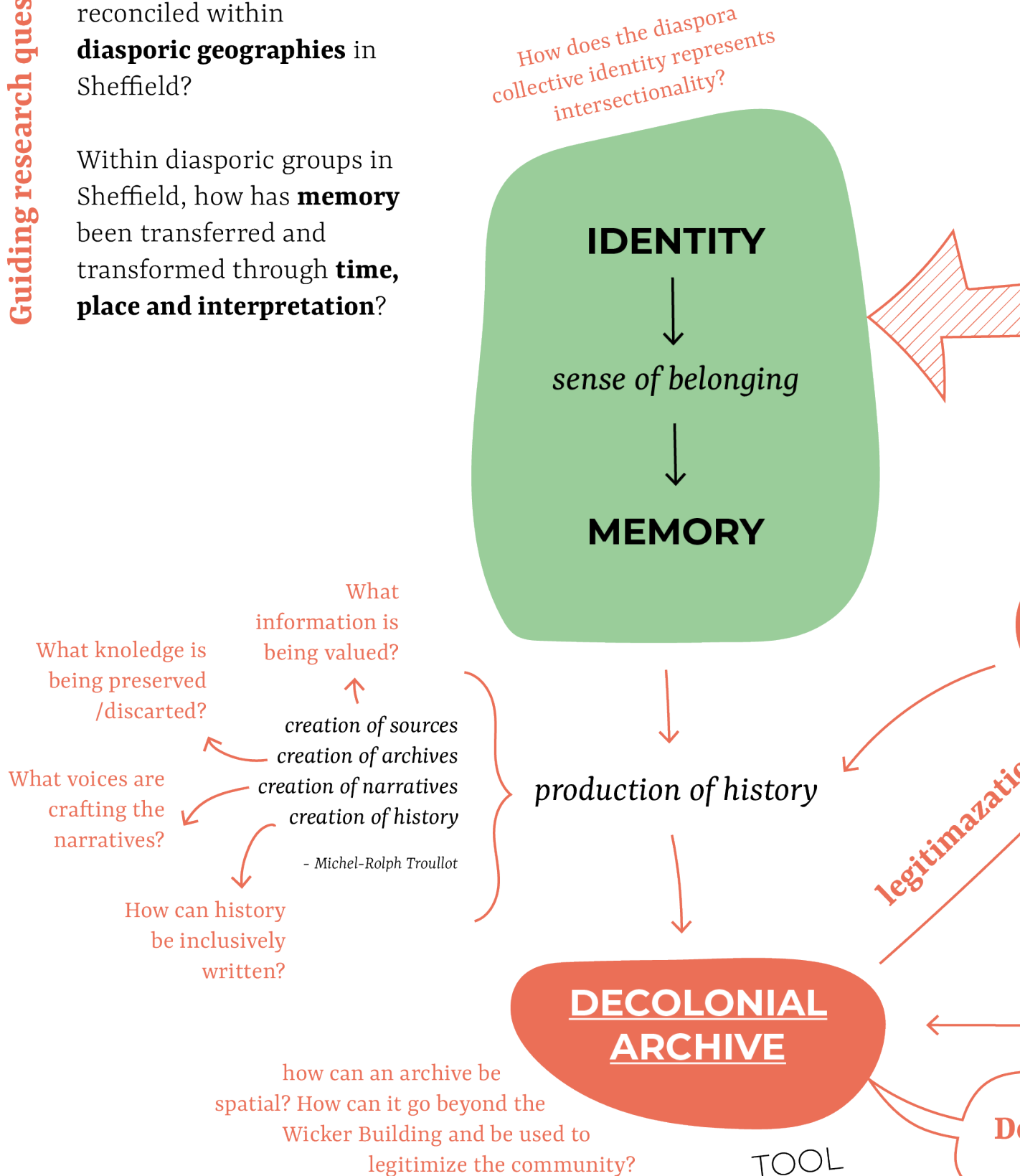


Fig 4. SADACCA Bantu Archive Project Mural. (Source: Authors)

Guiding research question

How can individual and collective **identity** be reconciled within **diasporic geographies** in Sheffield?

Within diasporic groups in Sheffield, how has **memory** been transferred and transformed through **time, place and interpretation**?



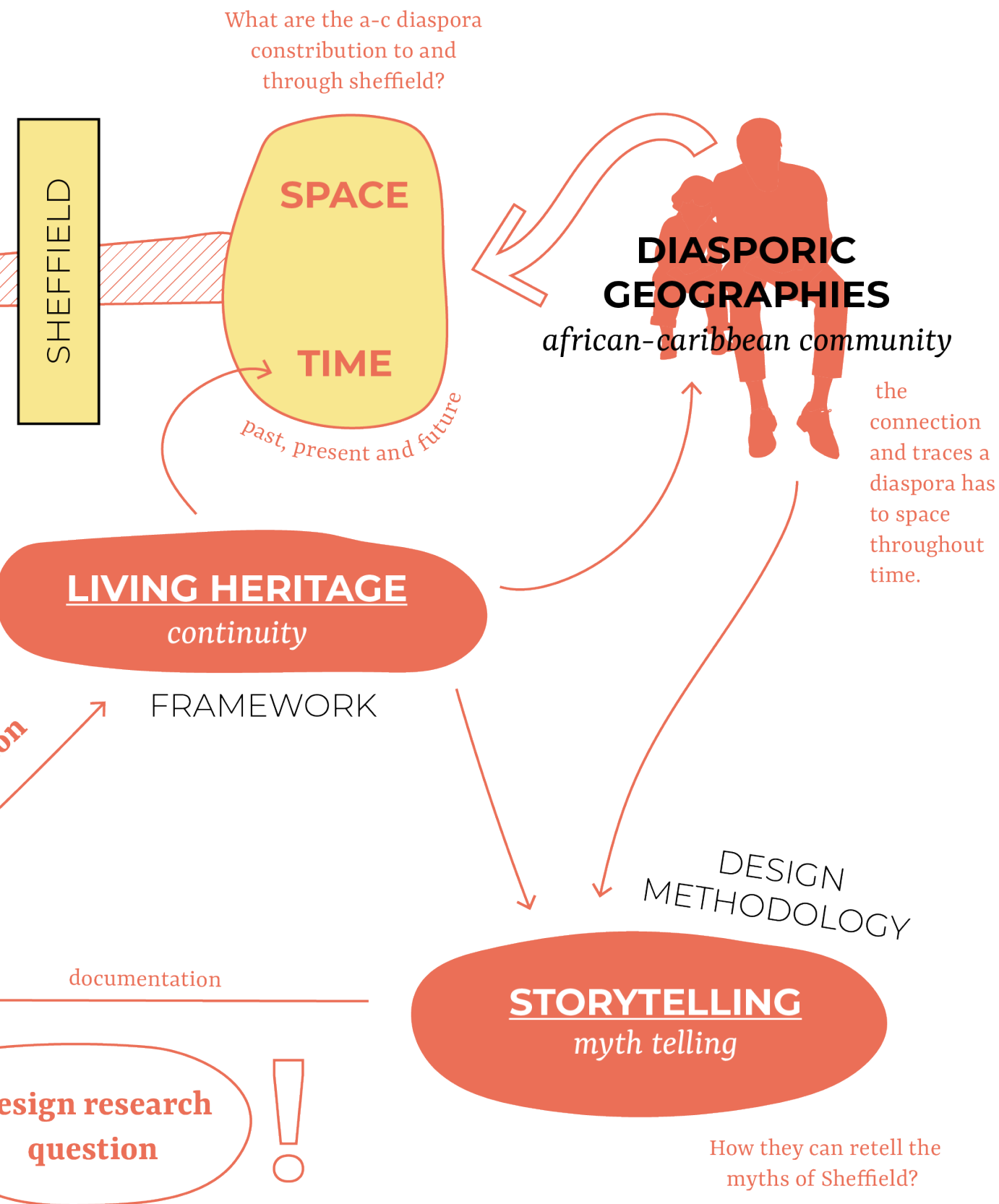


Fig. 5. Conceptual Framework Diagram (Source: Authors)

Build a conceptual framework

Through readings, talks, and presentations from experts, the group built a conceptual framework (See Fig 5 on pg 130) that would guide the project. It was important to familiarise ourselves with the concepts of identity, living heritage, memory and archiving, the shapes that those could take and how those different formats represent collaborative processes. This conceptual framework is detailed in the corresponding section of this report.

Plan according to the knowledge we had at the moment

Before heading to the engagement stage, it was necessary to have a plan that could be adjusted to new information with which we would be confronted later on. This plan was based on the conceptual framework that we had built, the information we had about our partner, SADACCA, and their goals, and some desk research and information about the community and their goals.

2. Engagement Stage

Build trust through honest conversations with partners to understand their needs

It was interesting to observe how the nature of the conversations held with the partners changed throughout the engagement stage. We had an understanding that these conversations would be crucial but were not able to fully understand how they would take place until we were fully immersed in the experience. We outline the types of interactions that were held with partners and that were useful for comprehending the work at hand. These different interactions range from formal to informal, where the informal conversations were especially important to build trust.

Presentations (formal):

The engagement included one initial and one final presentation. The first presentation was our first in-person interaction with the partners. It served as a way to present our initial ideas and have the partners share their concerns and challenge what we had, until then, come

to understand about the project. The final presentation took place at the end of the engagement and was a way to share our findings in a formal setting, receiving comments at the end. These types of interactions were important to fully expose our ideas and be confronted with honest feedback.

Scheduled meetings (semi-formal):

The engagement stage had allotted times in which we could converse with the partners. These conversations took place in planned places and within planned times. These types of meetings were important to ensure we had time with the partners to talk about the project.

Informal meetings through informal settings:

These interactions took on a number of forms. The different group members made an effort to find different places and moments in which to talk to the partners in more relaxed settings. Most of these meetings took place during meal times. Group members interacted with partners during meal preparations, at the lunch table, and while they worked, such as at the sewing club. Other instances included seeking out partners after presentations to converse about the questions we had. These instances proved to be incredibly important to build trust with the partners and understand the project in a real manner, as well as to understand the nuances of the community and the work they had done so far.

Get to know what was and is in order to understand our contribution

It was of crucial importance to contribute in a meaningful and real way. Beyond the learning that this engagement could bring to us, it was imperative to assimilate the reality of the work at hand. The partners had ongoing projects and alliances before our arrival, and it was necessary to understand such work in order to strategise what our contribution could be. Below is an outline of the existing programs, partnerships and information from which our project seeks to build upon. It is important to note that some of these findings occurred in the preparation stage. However, it was not until the engagement stage that we were able to fully understand how they all came together

(Please refer to the case context section of this report for a more detailed description of the existing work done by our partners) and how they worked. These include the Bantu Archive Programme, which is currently made up of:

- A walking tour project based on a digital map documenting the history of Black and African-Caribbean descent through Sheffield
- Oral interviews, some of which are available to the public and some are not Marketings and outreach strategies

The existing local partnerships:

- University of Sheffield through the Live Sheffield Project

Other archival work from other institutions and organisations:

- Sheffield Library Archives (2018)
- Report on Sheffield, Slavery and Its Legacies' (2021)
- Racism and Inequality in the Cultural Holdings of Sheffield, Updated report for Sheffield Race Equality Commission Hearing July 29 2021 (2021)
- Assess and strategise with a continued willingness to be flexible, always having the partners needs as the priority.

All new information collected during the engagement stage had to continuously be assessed and influence the work that was being done. There was a need for constant adjustments as we let the project unfold itself in an organic manner and as we discovered how our skill sets could better serve the partner's goals. Following our comprehension of the existing work done by our partners, we decided that our main strategy should then be to build upon such work. Therefore, as will be detailed in sections to follow, our strategy centres around weaving, expanding and exposing the BAP.

3. Reporting Stage

Reflect

An important part of this project, of which this report is a

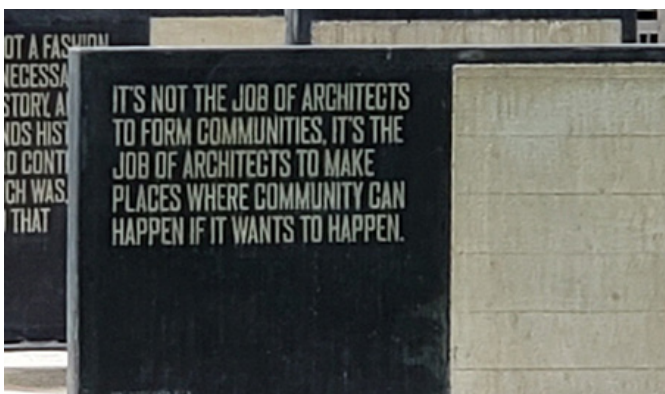
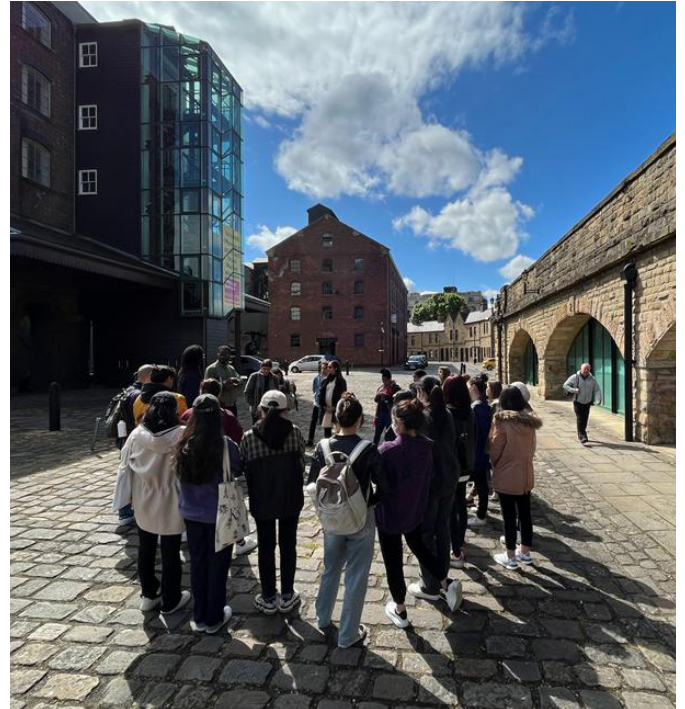
part of, is reflection. This is necessary in order to process and assimilate lessons that will prove useful in future projects.

Continue working

Part of our reflection has left us with a desire to continue working and to push towards seeing our proposals come to life. The project does not end here and we are hopeful to continue working with the partners. The first stages of this continued work will take shape in the creation of two of our proposals: the first official BAP tote bag and the first edition of the BAP zine.

We hope that these proposals will constitute a platform to be appropriated with future editions. These proposals will be detailed in sections to come.





4.4 CASE CONTEXT

Diasporic Sheffield

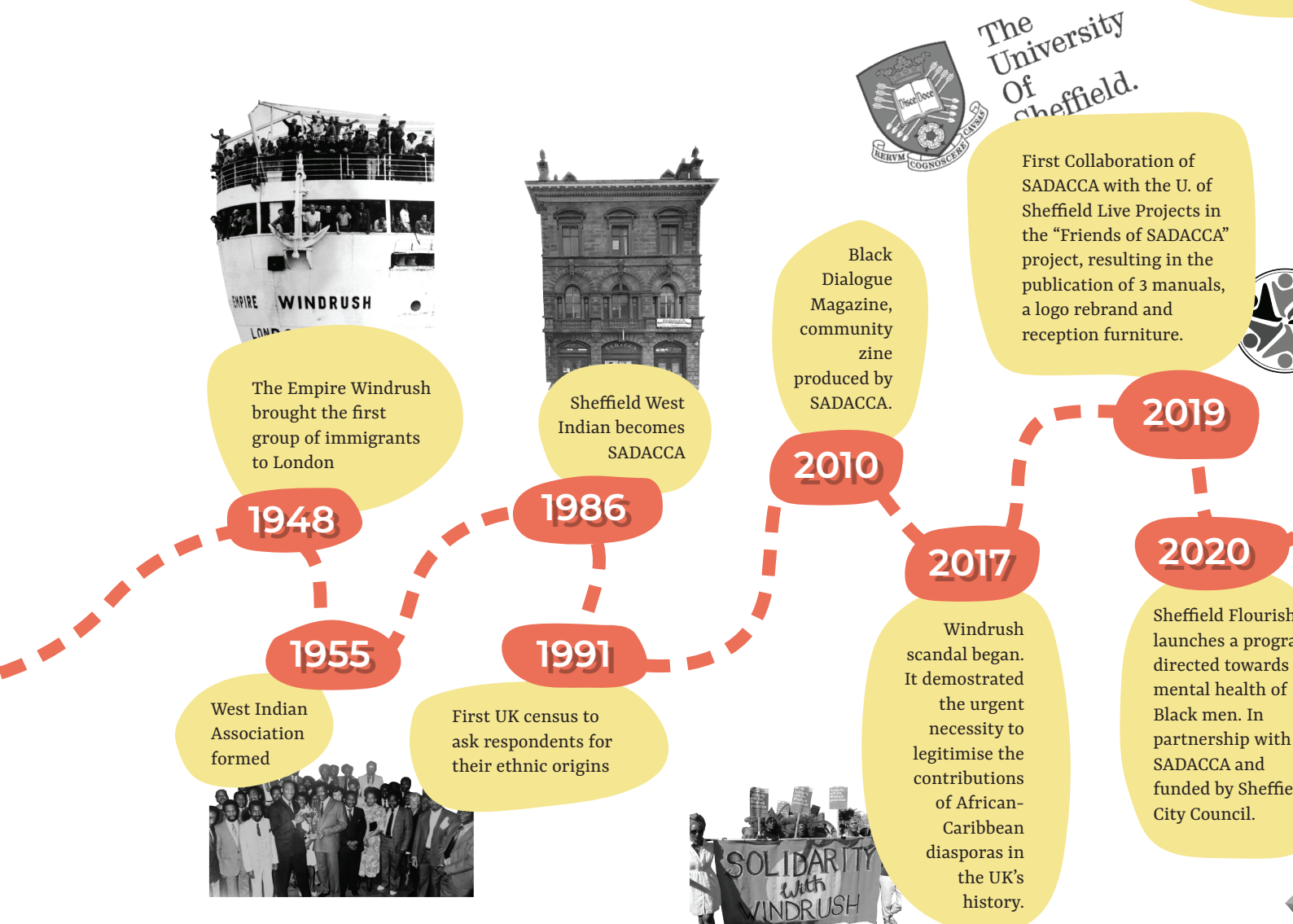
Sheffield has a vast history of the African-Caribbean diaspora and its community members travelling to and through the city. The Windrush generation was a milestone in the efforts and role they played in the reconstruction of the UK after the war in the '50s and '60s. Since then, they have made numerous efforts to bridge their old and new homes amid an unwelcoming and hostile environment that often would question their legitimacy of belonging.

This became urgent in 2018 through the Windrush scandal, when citizens of the Commonwealth were threatened and many deported from the country. The scandal struck deep into the hearts of the African-Caribbean community as their citizenship was questioned even after their undeniable contributions for more than half a century.

Sheffield in particular is known for its steel industry legacy. The reminiscence of the steelworks can be easily seen in the ornaments, clubs, urban furniture and windows of the buildings in the city centre. It is also particular how much the city has been rebuilding itself to the extent that only façades are left as a reminder of what was once there. The council guides its efforts through strategic visions and action plans; however, ever since the expiration of the Wicker Riverside Action Plan in 2017 (Sheffield City Council, 2007), the current strategic vision does not explicitly mention the preservation of the community as part of their aims. Without the support of the previous action plan, an atmosphere of uncertainty surrounds the Wicker area in which SADACCA and other community businesses are situated.

Moreover, the struggles around the narratives of Sheffield as a force against

Mac Lannama
Alicia Barrett,
Azu do initial
to members of
community.



slavery practices are still in need of nuance. There have been efforts to provide those shades of grey into the conversation, mainly pushed by academia and black civil-society groups (The University of Sheffield, 2022). Additionally, a report on how history has been told through heritage in the city, such as streets, monuments, museums, libraries and archives, was published in 2021, recognising the efforts made thus far and delineating how much could still be done (Bennett and Knight, 2021). Other efforts to contribute to the larger sentiment of recognition include the recent grant won by the Nyara Arts Collective for the Sheffield City Archive to make a

documentary film named *Passing The Baton: The Legacy of the Windrush Pioneers*.

Finally, SADACCA has made significant efforts to revitalise its spaces for its community, diversify its services, and is constantly partnering with different sectors to care for its members. A collaboration with the University of Sheffield started in 2019 resulting in various outcomes that offered strategies on how to revitalise the home of SADACCA. It would be later that the partnership for the BAP would consolidate into a longer process that provides support in the making of the archive, including the launch of a future tool kit manual for other communities looking to build their own archival project.

From that point, new partnerships through Ark Sheffield and Skin Deep took into consideration the archival efforts being made.

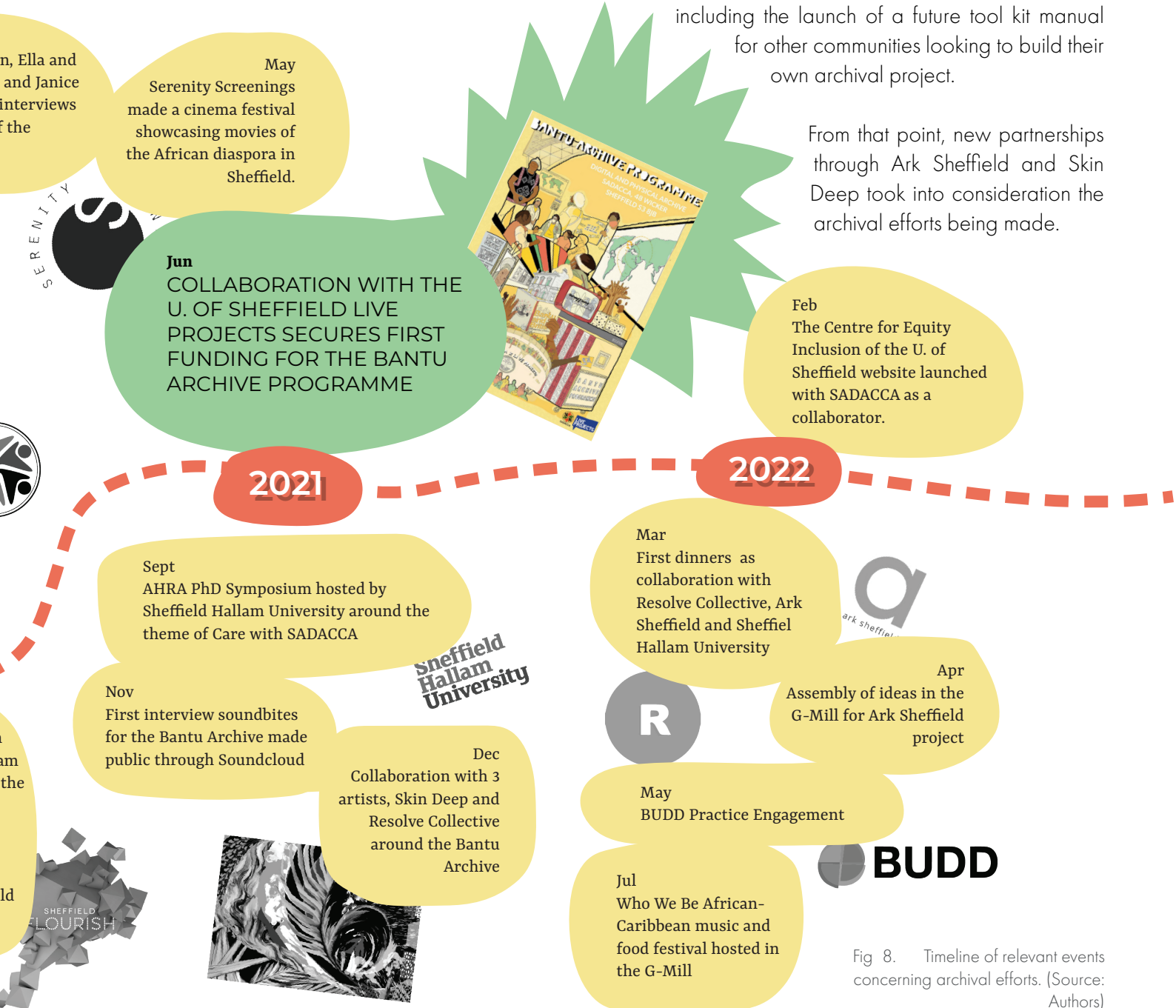


Fig 8. Timeline of relevant events concerning archival efforts. (Source: Authors)

4.5 STRATEGY

Weaving The Legacy of the African Caribbean Community In Sheffield

This general strategy seeks to build upon the existing work done by the BAP and it revolves around weaving, expanding and exposing the archive. We believe that the archive can serve to make 'noise' and make the SADACCA building and the community it represents 'louder' within Sheffield.

This strategy has the objective of weaving the 'way' to and from the SADACCA building as it comes to represent the living archive of the community. In this way, the presence of the African-Caribbean community will permeate the city, and through different tools, visualise its on-going legacy at different scales throughout Sheffield. This increased visibility could then serve to root the community in tangible and intangible ways, allowing the community to grow within an evolving city. This strategy is multifaceted and multiscalar, working at the building, neighbourhood and city levels. The tools within each of these facets can take a number of

forms of which our initial proposals are detailed in the following proposals section.

Building Level

What are the possibilities of 'expansion' and 'documenting' by weaving?

The SADACCA building currently hosts a number of activities that contribute to the living heritage of the community. The sewing club, boxing gym, and day care centre are examples of such activities. Expanding and documenting these and other activities and events can feed into the existing research and documentation in the Bantu Archive as a way to increase it but can also weave different voices and interests within the community, contributing to stronger social



cohesion within the African-Caribbean community. At this scale, it is important to understand the building itself as a living archive, as it houses and fosters present and future traditions of its community, as well as integrates the (hi) stories and memories already recorded through the BAP.

The main focus of this strategy is to create programs and sub-strategies to increase these activities, allowing them to converse with each other by archiving the living practices occurring within the building. In addition, the building as a living archive understands the importance of historical events, spaces and people reflected within the research done by the BAP and integrates its findings into a representation of them, translating these into space within the building itself.

Neighbourhood Level

Broaden the understanding of formats of the Bantu Archive Programme by expanding

The BAP is currently working on expanding its oral interviews and consolidating its walking tour. This strategy centres around the expansion of formats in which the archive can take form at a tangible level within the urban fabric. The appropriation of existing urban furniture and infrastructure could help increase the visibility of the community and highlight the legacy of the African-Caribbean community. These urban interventions can take a number of forms, leading the way to an also intervened SADACCA building. One example is the recent naming of Windrush Way, a strategy led by the community itself, which commemorates the arrival of an important part of the community, the Windrush generation.

These interventions can increase the closer one approaches the building as a way to create spatial and visual tension that attracts the passers-by and connects the community to the wider city scale. The objective is to, intervention by intervention, continue to permeate, in a very physical way, the presence and heritage



Fig. 9. Conceptual Diagram
(Source: Authors)

of the community, making their presence and contribution more and more undeniable.

City Level

Strengthen the presence of the community in the city by exposing

At this level, the objective is to expose the archive to a wider audience. This can serve to strengthen ties within the community and its presence in Sheffield. The walking tour plays a big part at this level as the entry point to address this scale with the information already gathered. The marketing strategies already designed by Live Projects from the University of Sheffield also play a role in exposing the archive. Here, intangible, mobile, and digital tools serve to weave the way back to the BAP, the SADACCA building and the African-Caribbean community.

To build upon the work already mentioned, our strategy takes the shape of a zine, a booklet of spaces to be visited during the tour that can act as a companion to it. This document translates the information and spaces visited into print and digital form with counter-archiving strategies of graphic representation and delivery: collages, poems and diagrams that add depth to the (hi) stories of the African-Caribbean community in Sheffield that have played a significant role.

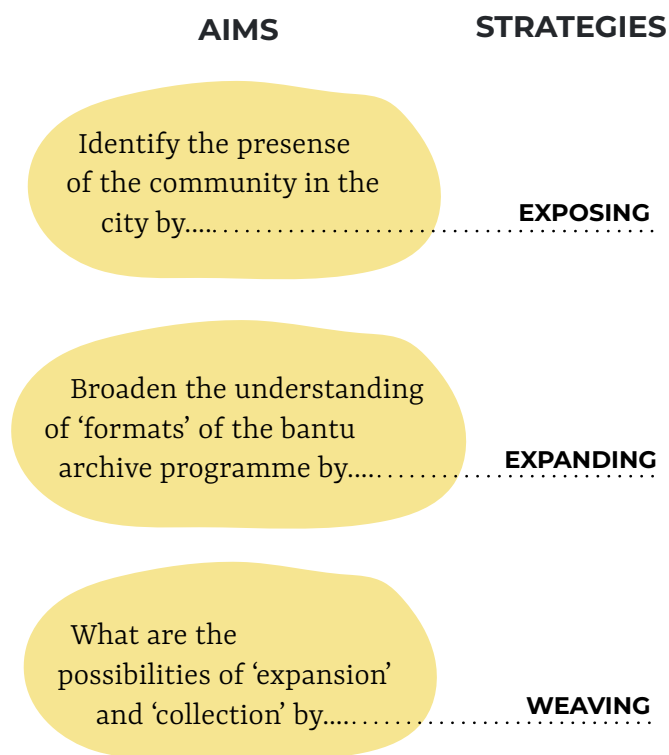


Fig 10. Strategic Diagram (Source: Authors)

4.6 PROPOSALS

COUNTER FORMS OF ARCHIVING THE CITY

Proposals that could be detailed through co-design partnerships and have multiple iterations through time

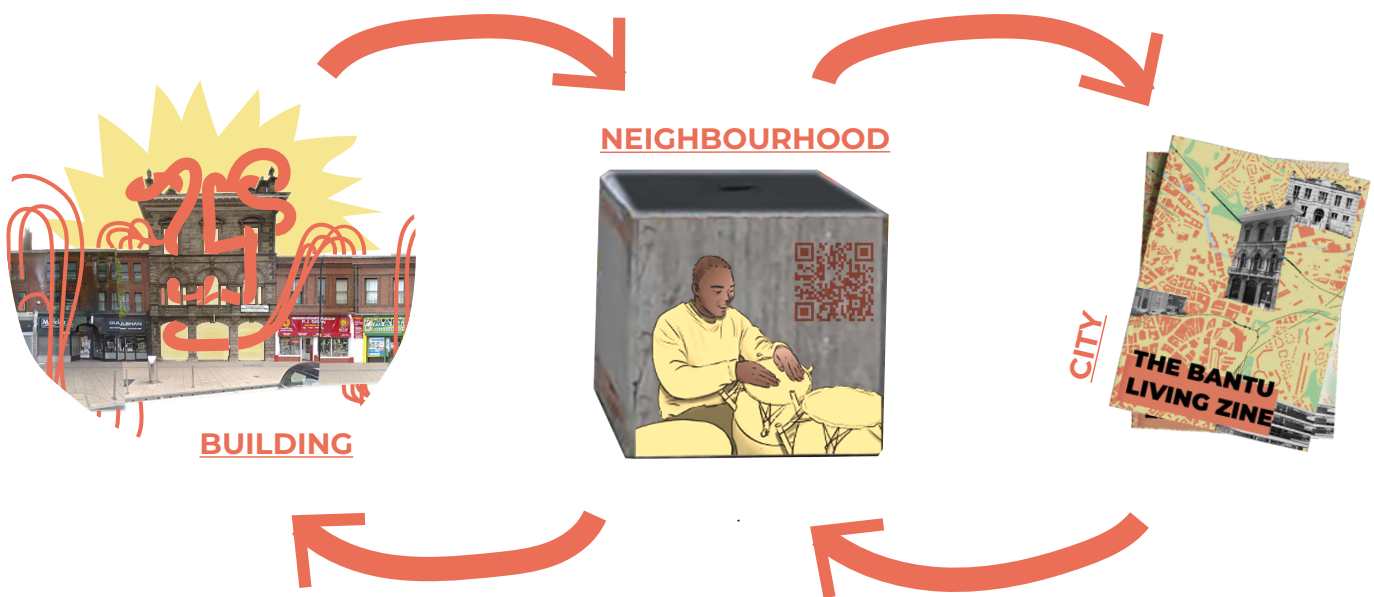


Fig 11. Proposal Diagram (Source: Authors)

The following proposals are examples of how to spatialise and visualise the BAP and the living heritage of the African-Caribbean community in Sheffield at the three scales mentioned previously. Likewise, the three proposals converse with each other, complementing in format, being digital or physical, and reference each other to create a ripple effect that continuously invites the user to experience the BAP in a multi scalar manner.

Building Scale

The Living Archive

The SADACCA building itself can be made into an archive, weaving the community's historical and living archives. This proposal consists of the zoning of historical displays in the building's rooms and circulation spaces and builds upon the zoning proposed by Live Projects (The University of Sheffield, 2021).

Some rooms will host permanent exhibitions and some temporary ones for the option of occasional alterations. The proposed zones are informed by the categories of important African-Caribbean histories, places, and events that have happened in Sheffield over years, which have been mapped by the BAP team.

The zones follow the themes of the rooms' current uses within the building. Three spaces have been selected to demonstrate the themes as examples of what can be done. Conceptually the themes picked for this report represent the joy and the struggle of the community over the years, they also constitute examples of collectivity and manifestations of intangible culture. The importance of some of these spaces has been highlighted through the Bantu Archive's interviews. For example, the SHADES nightclub, while no longer in existence, has stressed the role of bars and nightclubs in the African-Caribbean community.

The Bar:

The Bar will archive the memories of African-Caribbean music culture. It will display images of popular clubs, like SHADES, the types of music played, popular artists, radio presenters, significant personnel in their entertainment history, but also influential African-Caribbean music platforms like Sheffield Community Radio.

G-Mill:

Provided that it has been envisioned to host events, we propose to archive memories of African-Caribbean Fortnight Carnival explaining its history, relevance, costumes, dances, fashion, talent shows performed, and other memories.

Stairs:

The stairs will archive abolitionist movements, such as protests against Nazism, racism, and Apartheid, among other events, that have taken place in Sheffield.

The Living Archive

The role of the living archive is to feed new journeys and (hi)stories that have happened and that are continuously happening inside and outside the SADACCA building. It can first take form on the community-wall with interactive maps that collect memories, locations of significance, or to display events held, such as the domino nights or projects done by the sewing club. It serves to understand that the creation of memory is dynamic and is intrinsically linked to the life of the building.

More platforms to tell these stories, which can be used to inspire, for example, books, poems, plays, songs, dances will ensure more archives are produced. At the same time, the retelling of these stories fosters intergenerational exchange by, for example, having themed storytelling events or shows that can bring people of all ages together.

Through thinking of the building not only as a container for the archive but also as an element that helps in its production, it further proves how essential its existence is to provide care for the African-Caribbean community. Moreover, the production and documentation of new voices assures that the archive remains constantly challenged, contested, and expanded (Ketelaar, 2009).

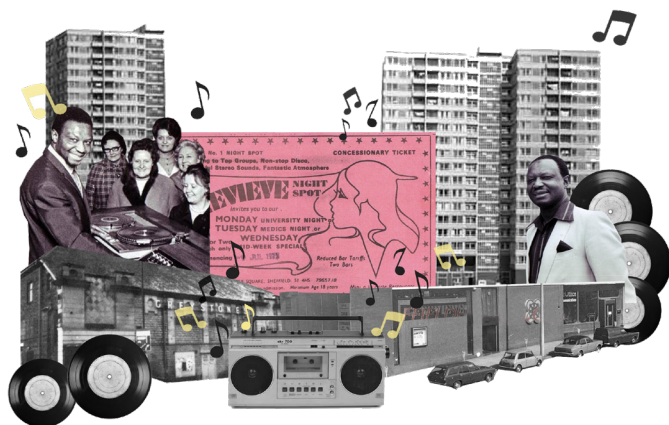


Fig 12. Conceptual Collage (Authors/Sheffield City Council Archives)



Ground Floor



The Neighbourhood Scale: Exposing

Talking streets

The archive can be expanded beyond the inside of the building to reach the surroundings and neighbourhood by being represented along the building façade, where appropriate, adjacent streets, and on street furniture around the city. The G-Mill façade that faces N Bank currently contains text art of 'SADACCA.' We propose to make this façade more prominent, featuring art related to the archive along with the text. The artwork used in this illustration is by Tomekah George, titled 'Cora,' which depicts Windrush arrivals to England from a child's perspective, inspired by Cora's own story and journey (Skin Deep, 2021). The street itself can also include pops of colour in the same colour scheme as the archive.

Appropriating urban furniture is a way to use common elements in urban space as a platform to garner attention without creating new objects. Several cubed

concrete bollards are located around Sheffield, and they have large surfaces that can be used to expand the reaches of the archive into the city to visitors and residents by displaying drawings, diagrams, and maps relating to the archive. These can be replaced easily and reflect the archive's temporality and ongoing heritage. On these surfaces, a QR code is included that links to a landing page containing various editable links related to SADACCA and the BAP.

We propose to have this intervention on bollards throughout the city with increasing concentration the closer they are to the SADACCA building, attracting people moving throughout the city. The following map depicts how this may look. It also includes streets currently named in relation to the slave trade. As Windrush Way's name changed, we propose that these streets may be changed as well to names that are of significance to the African-Caribbean community in Sheffield, further



Fig 16. Proposal Renders (Source: Authors)

Images produced by
artists for the archive
project

QR code that leads to a
linktree with the digital
archive and zine



Fig. 17. Proposal Renders (Source: Authors)

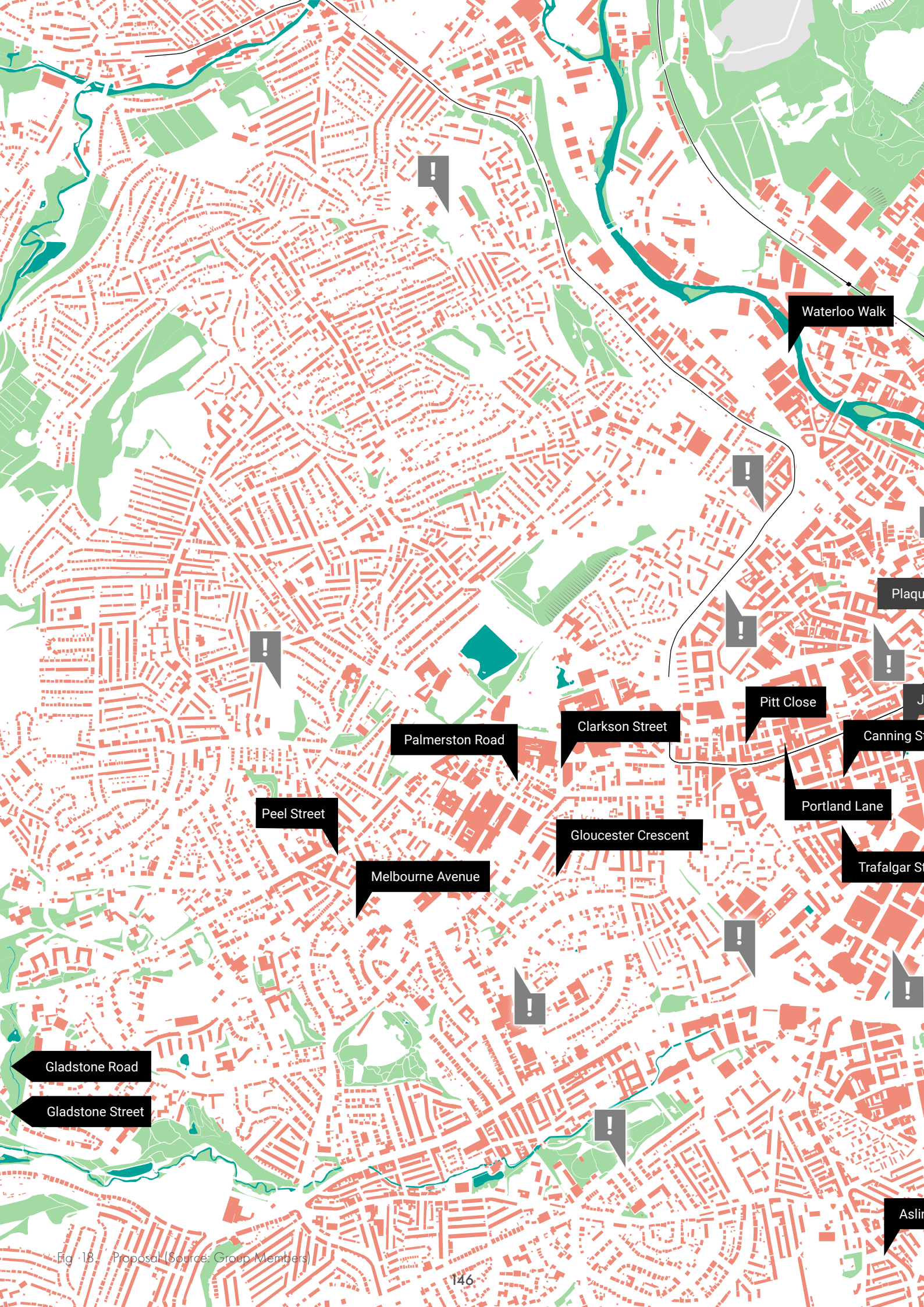
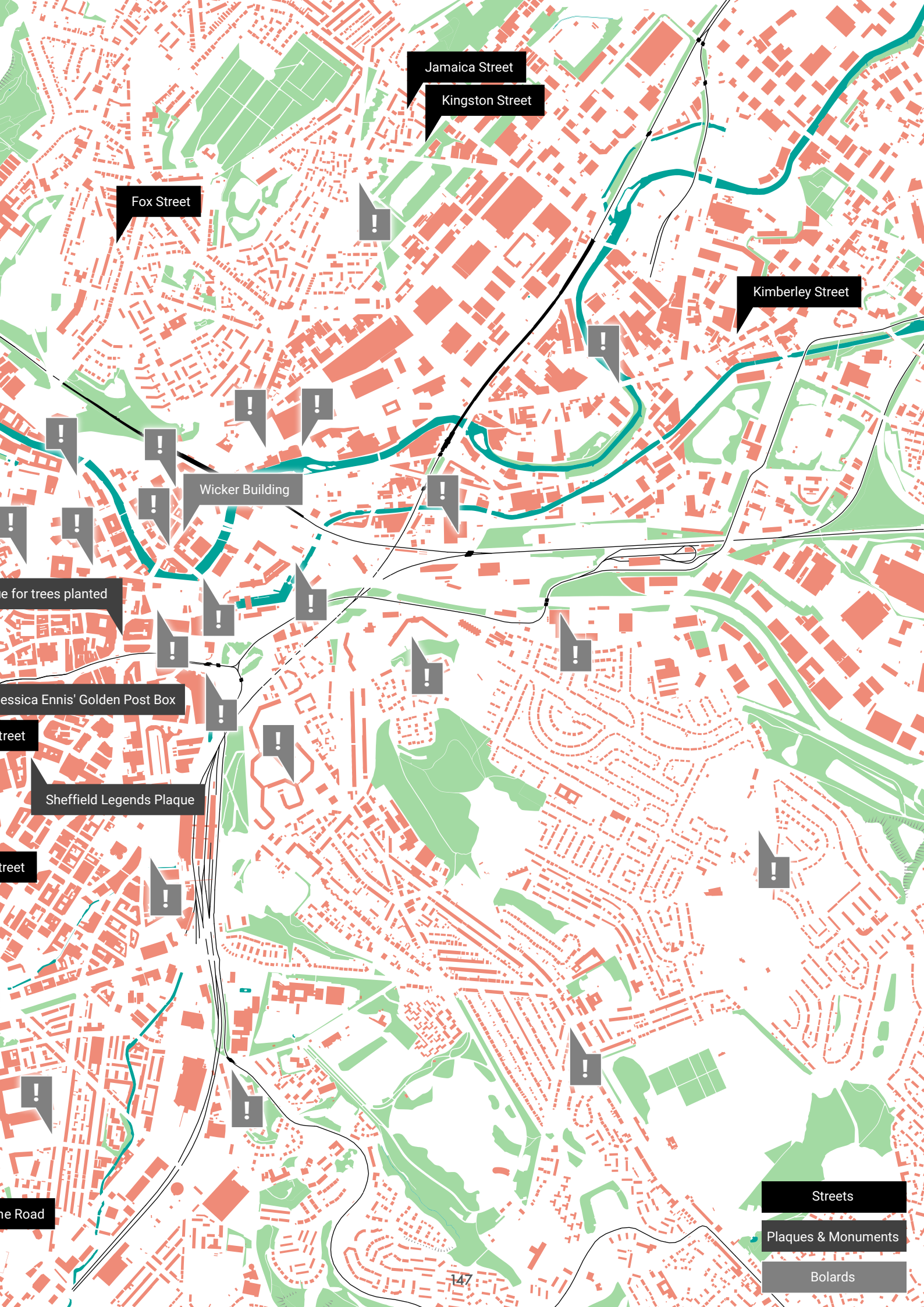


Fig. 18 Proposal (Source: Group Members)



Jamaica Street

Kingston Street

Fox Street

Kimberley Street

Wicker Building

Place for trees planted

Jessica Ennis' Golden Post Box

Street

Sheffield Legends Plaque

Street

the Road

Streets

Plaques & Monuments

Bolards

The City Scale: Weaving

Fig 20. Site Photos (Source: Group Members)

Walking memories

The Bantu Archive Programme (BAP) team is developing a walking tour based on the historic and cultural places of significance as mentioned by their interviewees and through their own research.

The BAP team aspires to have plaques installed around the city indicating these places, further exposing the archive to people going in and through Sheffield. The pictures presented on this page are an example of what the walking tour would look like through the city.

By midday the sun came out and it was lovely and warm

And there were loads of young people on the streets

And they immediately welcomed me

My first word was, 'Is this England?'

That's exactly what I said

I could not believe it!

It was a pleasant surprise coming to live in Sheffield

and that changed my idea, my thinking about Britain

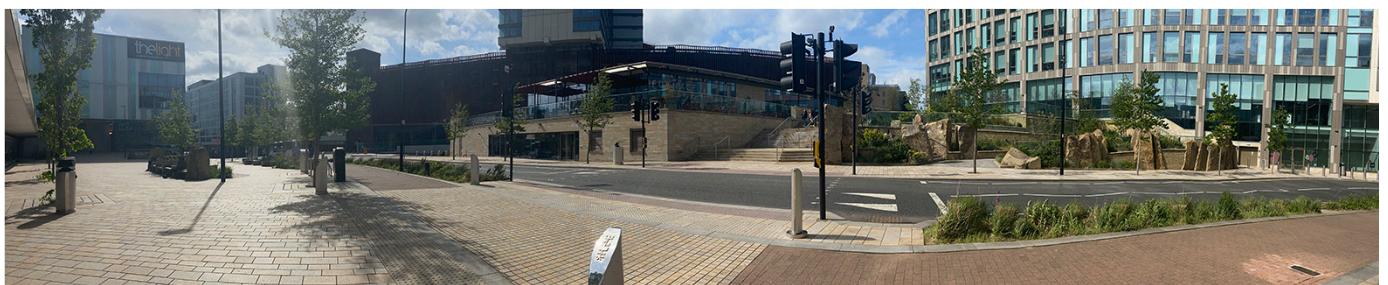
I suppose,

because

I met with more Black people

And life changed considerably for me

Fig 19. Collective poem made by group members using the interviews of the BAP (Source: Authors)



Building Scale: Expanding

Intertwined Stories

A **Zine**, shortened from magazine or fanzine, is a creative self-published platform that counters the traditional practises of publishing and allows under-represented or marginalised groups to raise their voices with little to no barrier to entry (Akbari, 2018). A zine is an example of how the archive could be exposed to the broader community and a way to visualise the community's contribution to and legacy in and beyond the city.

A zine could intertwine multiple elements of the Bantu Archive in one accessible format that could be spread around the city and beyond. Zines are flexible in their design, production, and regularity, and can be in both digital and physical formats.

The zine can be a companion to the walking tour that is already being planned by the BAP team but can also stand on its own. This example of the zine highlights certain places of significance and impact based on the archival map made by the BAP team, which includes places described by community members themselves in interviews for the archive and by the team's own research. The zine includes poems that piece together direct quotations from the interviews.

Also using the stories in the interviews and from discussions with community members, each person's journey is mapped out visually as they go through the spaces they have talked about, intertwining with others' journeys, as well as how these spaces have changed through time.

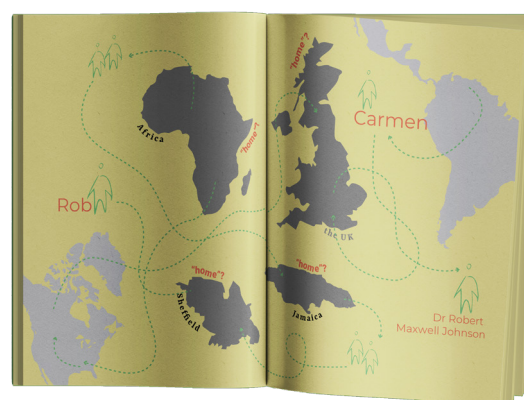
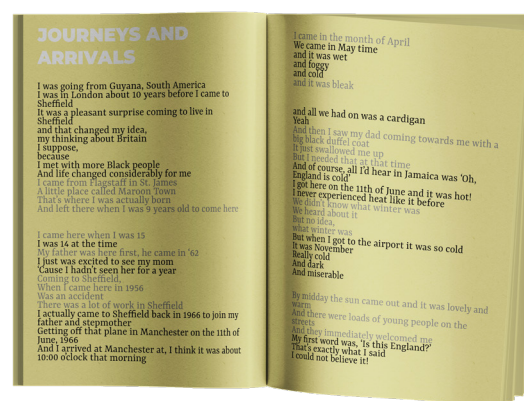


Fig 21. Design Mockups (Source: Authors)



Fig. 22. Design Mockups (Source: Authors)

Tote bags are another example of how the archive could be exposed. The totes include an image representing the Bantu Archive with the SADACCA building and the same QR code as that on the bollards. They can be used for everyday activities, such as grocery shopping, in lieu of plastic bags, which was an environmental concern mentioned by our partner (R Cotterell 2022, pers. comm., 14 May). As the totes are used around and beyond Sheffield, they can make the community and archive more visible.

The totes can feature the zines and can also be made with partners, such as the sewing club that rents space in the SADACCA building. The sewing club has the potential to generate income by learning to produce tote bags, or other fabrics, from patterned African materials. The club may invite teachers to teach those who are interested in fashion and design and provide sessions that will develop experts who can employ themselves in the fashion industries. This could also be done through partnerships with design and fashion schools and universities in Sheffield.

Thus, fashion, design, and sewing activities can foster intergenerational conversation and interaction among elderly and youth. The sewing club can be a

platform to teach not only sewing and design, but also entrepreneurship and life skills through, for example, its classes, workshops, walks, and summer camps. These would be opportunities to teach children the importance of teamwork, patience, care for others, and even ethics, such as the importance of keeping things local and being conscious of the environment. Both the zine and tote bags have a multi-scalar function since they go with people and can travel just like the archive.

All of the proposals also have ties to the digital scale through their use of technology and reach on digital platforms, including the QR code, zine, events happening in the SADACCA building, and any maps for the walking tour and archive.

The externalisation of BAP as an on-going process provides space for new ideas and feedback on how to become more inclusive. "People are entitled to challenge the validity of the information in archives concerning them by exercising their right of reply" (Keetaar, 2009). It also reinforces the vision of the BAP that the value of (hi)stories are not based on life achievements; it appreciates the beauty of the quotidian, of the everyday, and the meaning of the journey.

4.7 CONCLUSIONS

Reflections on Otherwise

Our work with SADACCA has left us with many lessons and a desire to continue contributing. Their work in the Bantu Archive Programme as a way to tell their story in their words is inspiring and a testament to the need to continuously challenge narratives and formal, conventional ways of archiving history. We believe that counter-archives can be a tool that strengthens and further visualises the presence and contribution of a community within a larger context.

The need for these types of tools within diasporic communities, where issues of identity and displacement are at play, is crucial to further anchor these communities to a sense of belonging and a notion of home. Therefore, our project has centred around how to further empower the ongoing construction of the Bantu Archive Programme by weaving, expanding, and exposing its work. We hope the outcomes proposed in this report complements the current synergies between SADACCA and its partners and provides a platform that bridges generations.

Sheffield is a city that is growing and evolving. During our time in the city, we witnessed a number of construction projects that, with their deafening noise, let us know that the city is continuously changing. *How will the different communities that make up Sheffield grow and evolve within this changing urban tapestry?* This is for the people of Sheffield to decide, and we believe that the BAP is an excellent tool to ground the African-Caribbean community in its rightful place in Sheffield.

Weaving, expanding, and exposing this tool can serve to further the recognition of their presence within the city, making their on-going legacy and contribution to Sheffield sound louder than any new construction site, allowing them to continue growing and evolving in a city that is doing the same.



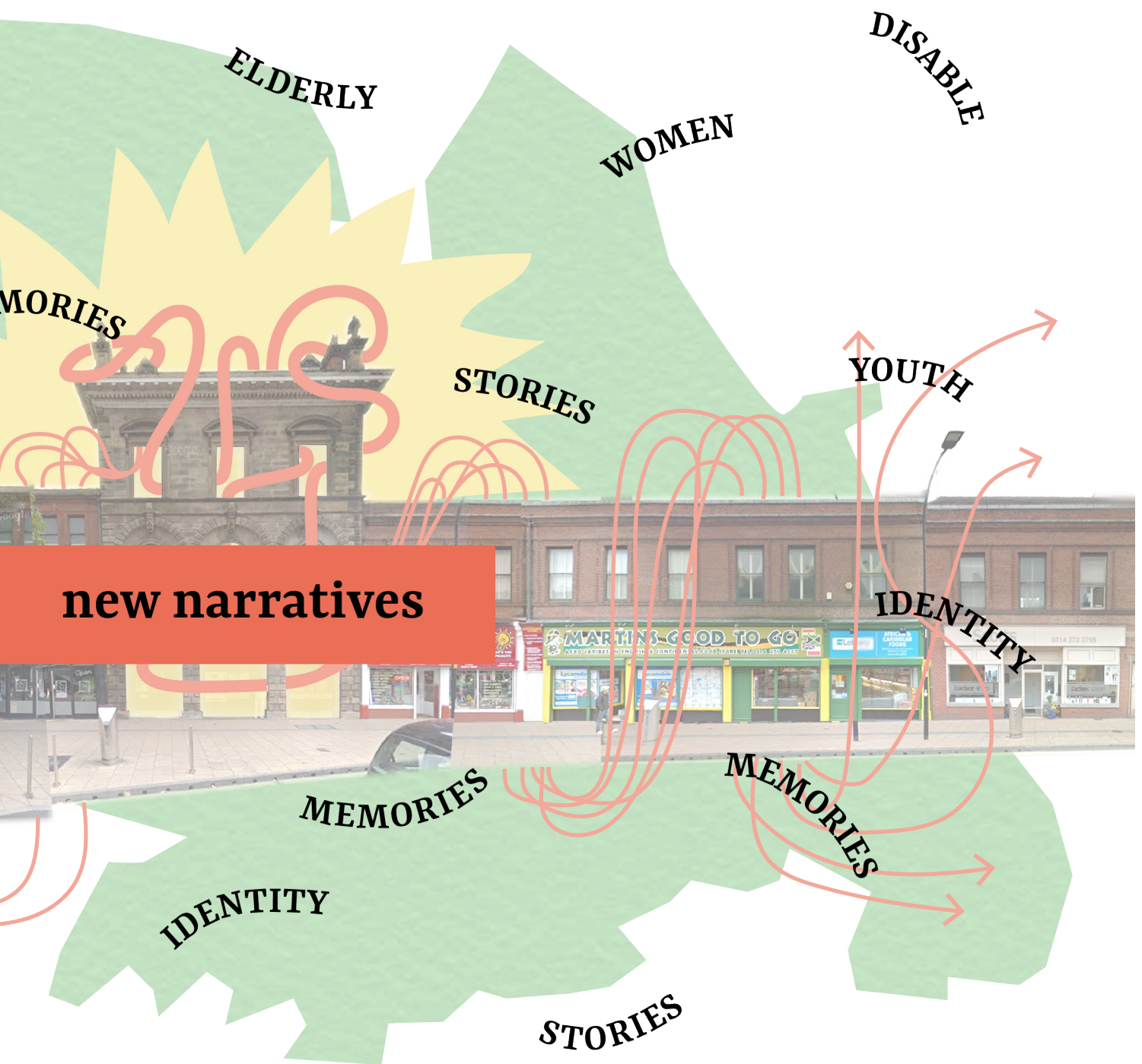


Fig 23. Conceptualisation of Weaving and Story Telling as Urban Regeneration (Source: Authors)

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EPILOGUE

LIVING HERITAGE

Living heritage refers to the defining point of an imagined community that characterizes a **sense of belonging** and **solidarity**. It is forged through a portrayal of both **material** and **intangible legacies of memories, knowledge(s) and practices of care**. These elements have been fragmented over time and space in a bid to **continuously** anchor 'home' in complex and transient queer or diasporic geographies.





Assorted Photos from the 2022 Practice Engagement Discussions and Presentations (Source: Becky Payne)

BUDD Practice Engagement Report

Sheffield, UK 2022



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